













Clarendon Press Series .

SHAKESPEARE

*SELECT PLAYS*

AS YOU LIKE IT

EDITED BY

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## P R E F A C E.

WITH regard to the origin and date of this most delightful and popular of Shakespeare's Comedies there is but little uncertainty. The registers of the Stationers' Company contain the following entry among others which are found on two leaves at the beginning of vol. C:—

4. Augusti	
As you like yt / a booke	
Henry the ffift / a booke	
Euery man in his humour / a booke	
The commedie of muche A doo about nothing	
a booke /	} to be staied.

These are all under the head of 'my lord chamberlens mennis plaies.'

The year is not given, but the date of the previous entry is 27 May 1600, and that of the following 23 January 1603, and as the other plays mentioned in the entry were printed in 1600 and 1601, it may be fairly conjectured that the year to be supplied is 1600. The play was probably written in the course of the same year. It is not mentioned by Meres in the list of Shakespeare's plays which he gives in *Palladis Tamia*, and it contains a quotation (iii. 5. 80) from Marlowe's *Hero and Leander*, which was first published in the year 1598. Now Meres's book was entered at Stationers' Hall on the 7th of September 1598, and therefore between that date and 4 August 1600, we have to put the three plays *Henry V*, *Much Ado about Nothing*, and *As You Like It*, which are all mentioned in the memorandum made under the latter date, while apparently they were not published when Meres wrote. Again,

whereas of the other plays, Every Man in his Humour and Henry V are entered again on 14 August, and Much Ado about Nothing on 23 August 1600, there is no corresponding entry for As You Like It, which so far as is known did not appear in print till the publication of the first folio in 1623. In the case of the other three plays the difficulty which caused them to be stayed was speedily removed, and we can only conjecture that As You Like It was not subsequently entered because the announcement of its publication may have been premature and the play may not have been ready. Of internal evidence from the play itself there is nothing decisive. See notes on iv. 1. 134, and iii. 2. 326. There may possibly be a reference in v. 2. 63 ('By my life, I do; which I tender dearly, though I say I am a magician') to the severe statute against witchcraft which was passed in the first year of James the First's reign. Again in iv. 1. 164 ('by all pretty oaths that are not dangerous') we might imagine the Act to restrain the Abuses of Players (3 James I. chap. 21, quoted in notes to the Merchant of Venice, i. 2. 99) to be pointed at. But both these would give dates too late, and they may easily have been added at some subsequent representation of the play, which was mainly composed, as I think, in the year 1600, and after the other plays which are mentioned with it in the entry at Stationers' Hall. I am inclined to conjecture that the stay of publication of As You Like It may have been due to the fact that the play was not completed, because even in the form in which it has come down to us there are marks of hasty work, which seem to indicate that it was hurriedly finished. For instance the name of Jaques is given to the second son of Sir Rowland de Boys at the beginning of the play, and then when he really appears in the last scene he is called in the folios 'Second Brother' to avoid confounding him with the melancholy Jaques. Again, in the first Act there is a certain confusion between Celia and Rosalind which is not all due to the printer, and gives me the impression that Shakespeare himself, writing in haste, may not have clearly distinguished

between the daughter and niece of the usurping Duke. I refer especially to i. 2. 74, 75, which stands thus in the first folio:

‘*Clo.* One that old *Fredericke* your Father loves.

‘*Ros.* My Fathers love is enough to honor him,’ &c.

Thobald was the first to see that the last speaker must be Celia and not Rosalind, while Capell proposed to substitute ‘*Ferdinand*’ for ‘*Frederick*’ in the Clown’s speech, supposing the former to be the name of Rosalind’s father. It may be said of course that this is a printer’s blunder, and I cannot assert that it may not have been. But it would be too hard upon the printer to attribute to him the slip in i. 2. 355, where the first folio reads, in *Le Beau*’s answer to *Orlando*’s enquiry which of the two was daughter of the Duke,

‘But yet indeede the taller is his daughter,’

when it is evident from the next scene that *Rosalind* is the taller, for she says, as a justification of her assuming male attire (i. 3. 112),

‘Because that I am more than common tall.

Again, *Orlando*’s rapturous exclamation ‘O heavenly *Rosalind*!’ comes in rather oddly. His familiarity with her name, which has not been mentioned in his presence, is certainly not quite consistent with his making the enquiry of *Le Beau* which shewed that up to that time he had known nothing about her. Nor is *Touchstone*, the motley-minded gentleman, one that had been a courtier, whose dry humour had a piquancy even for the worn-out *Jaques*, at all what we are prepared to expect from the early description of him as ‘the clownish fool,’ or ‘the roynish clown.’ I scarcely know whether to attribute to the printer or to the author’s rapidity of composition the substitution of ‘*Juno*’ for ‘*Venus*’ in i. 3. 72. But it must be admitted that in the last scene of all there is a good deal which, to say the least of it, is not in *Shakespeare*’s best manner, and conveys the impression that the play was finished without much care.

The title ‘*As You Like It*,’ as well as the main incidents,

were taken from a novel by Thomas Lodge,<sup>1</sup> which was first printed in 1590. Another edition appeared in 1592, and from the reprint of this in Mr. Collier's Shakespeare's Library (2 vols., 1843) all the quotations in the present volume have been made. The title is, 'Rosalynde. Euphues golden Legacie, found after his death in his Cell at Silexedra. Bequeathed to Philautus Sonnes, nursed vp with their Father in England. Fetched from the Canaries by T. L. Gent.' The writer, who signs himself in full 'Thomas Lodge' in the Dedication of his book to Lord Hunsdon, professes to have written it to beguile the time during a voyage to 'the Islands of Teretras and the Canaries' with Captain Clarke. In the same Dedication he calls himself a soldier and a scholar. 'To the Gentlemen Readers,' he says, 'Heere you may perhap finde some leaves of Venus myrtle, but hewen down by a souldier with his curtaxe, not bought with the allurement of a filed tongue. To bee briefe, gentlemen, roome for a souldier and a sailer, that gives you the fruits of his labors that he wrote in the ocean, when everie line was wet with a surge, and every humorous passion countercheckt with a storme. *If you like it, so; and yet I will bee yours in duetie, if you be mine in favour.*' It can scarcely be doubted that the words I have printed in italic suggested the title of the play, the incidents of which so closely follow the course of the novel, and therefore it is only necessary to mention Tieck's theory that it was intended as an answer, on the part of Shakespeare to a piece of bombast in the Epilogue to Ben Jonson's Cynthia's Revels:

'I'll only speak what I have heard him say,

"By — 'tis good, and if you like't you may."

He further suggests that Ben Jonson as Asper in Every Man out of his Humour, criticises Shakespeare's comedy, and that

<sup>1</sup> Lodge's novel is itself to some extent taken from the Tale of Gamelyn, which is put in some editions of Chaucer in the gap left by the unfinished Cook's Tale.

the latter may have adopted the title of *As You Like It* as a kind of mocking reply. Capell argued from the use of the word 'pantaloon' which he found in *The Travels of Three English Brothers*, a piece which was printed in 1607, that this was about the date of our play. But the evidence from the Stationers' Hall Registers is conclusive against this.

I shall now give in full the chief passages from Lodge's novel, with the references to the corresponding portions of the play. These will shew that Shakespeare not only followed the plot but adopted also the phraseology of his predecessor. The story introduces us to Sir John of Bordeaux, a valiant knight of Malta, who in the prime of his youth had fought sundry battles against the Turks. On his deathbed he summoned his three sons and divided his estate between them, in a speech of great length, filled with quaintnesses and good advice.

'First, therefore, unto thee Saladyne, the eldest, and therefore the chiefest pillar of my house, wherein should bee ingraved as wel the excellency of thy fathers qualities, as the essentiall fortune of his proportion, to thee I give foureteene ploughlands, with all my mannor houses and richest plate. Next, unto Fernandine I bequeath twelve ploughlands. But, unto Rosader, the youngest, I give my horse, my armour, and my launce with sixteene ploughlands; for if the inward thoughts be discovered by outward shadows, Rosader wil exceed you all in bountie and honour.' Saladyne, Fernandine, and Rosader, are the Oliver, Jaques, and Orlando of the play, and Sir John Bordeaux becomes Sir Rowland de Boys. After the old knight's death, Saladyne, in a lengthy soliloquy, considers with himself how he may lay hands on the portions of his brothers, who are both under age. His father's last wishes being only verbal and not expressed in writing were to be disregarded, and he then proposes to deal with his brothers, beginning with the younger. In this way we are introduced to the state of things revealed by Orlando in the opening scene.

**Act I, Scene 1.** 'Let him know litle, so shall he not be



able to execute much: suppress his wittes with a base estate; and though hee be a gentleman by nature, yet forme him anew, and make him a peasant by nourture. So shalt thou keepe him as a slave, and raigne thy selfe sole Lord over all thy fathers possessions. As for Fernandyne, thy middle brother, he is a scholler and hath no minde but on Aristotle: let him reade on Galen while thou riflest with golde, and pore on his booke til thou doest purchase landes: witte is great wealth; if he have learning it is enough, and so let all rest.

'In this humour was Saladyne, making his brother Rosader his foote boy, for the space of two or three yeares, keeping him in such servile subjection, as if he had been the sonne of any country vassal. The young gentleman bare all with patience, til on a day, walking in the garden by himselfe, he began to consider how he was the sonne of John of Bourdeaux, a knight renowned<sup>1</sup> for many victories, and a gentleman famozed for his vertues; how, contrarie to the testament of his father, hee was not only kept from his land and intreated as a servant, but smothered in such secret slaverie, as hee might not attaine to any honourable actions. As, quoth hee to himselfe (nature woorking these effectuell passions) why should I that am a gentleman borne, passe my time in such unnatural drudgery? were it not better either in Paris to become a scholler, or in the court a courtier, or in the field a souldier, then to live a foote boy to my own brother? nature hath lent me wit to conceive but my brother denied mee art to contemplate: I have strength to performe any honorable exploit, but no libertie to accomplish my vertuous indevours: those good partes that God hath bestowed upon mee, the envy of my brother doth smother in obscuritie; the harder is my fortune, and the more his frowardnes. With that casting up his hand he felt haire on his face,<sup>2</sup> and perceiving his heart to bud for choler hee

<sup>1</sup> So the reprint; ? *renowned*.

<sup>2</sup> See Gamelyn, 82:

'Gamelyn stood on a day in his brotheres yerde,  
And bygan with his hond to handlen his berde.'

began to blush, and swore to himselfe he would be no more subject to such slaverie. As he was thus ruminating of his melancholie passions in came Saladyne with his men, and seeing his brother in a browne study, and to forget his wonted reverence, thought to shake him out of his dumps thus. Sirha (quoth he) what is your heart on your halfe peny, or are you saying a dirge for your fathers soul? what, is my dinner readie?<sup>1</sup> At this question Rosader, turning his head ascance, and bending his browes as if anger there had ploughed the furrowes of her wrath, with his eyes full of fire, hee made this replie. Doest thou aske mee (Saladyne) for thy cates? aske some of thy churles who are fit for suche an office: I am thine equal by nature, though not by birth, and though thou hast more cardes in the bunch, I have as many trumps in my handes as thy selfe. Let me question with thee, why thou hast feld my woods, spoyled my manner houses, and made havocke of suche utensalles as my father bequeathed unto mee? I tell thee, Saladyne, either answer mee as a brother, or I wil trouble thee as an enemy.

At this replie of Rosaders Saladyne smiled, as laughing at his presumption, and frowned as checking his folly: he therefore tooke him vp thus shortly: What, sirha, wel I see early pricks the tree that wil proove a thorne: hath my familiar conversing with you made you coy, or my good lookes drawne you to be thus contemptuous? I can quickly remedie such a fault, and I wil bend the tree while it is a wand. In faith (sir boy) I have a snaffle for such a headstrong colt. You, sirs, lap<sup>2</sup> holde on him and binde him, and then I wil give him a cooling carde for his choller. Thus made Rosader halfe mad, that stepping to a great rake that stood in the garden, hee laide such loades upon his brothers men that hee hurt some of them, and made the rest of them run away. Saladyne

<sup>1</sup> Gamelyn, 90:

Afterward cam his brother walkynge thare,  
And seyde to Gamelyn, "Is our mete yare?"

<sup>2</sup> lay, ed. 1598.

seeing Rosader so resolute, and with his resolution so valiant, thought his heeles his best safetie, and tooke him to a loaft, adjoyning to the garden, whether Rosader pursued him hotlie.

This scene is closely copied from Gamelyn, except that the weapon in the latter is a pestle and not a rake. The brothers are at length apparently reconciled, but Saladyne was only biding his time.

‘ Thus continued the pad hidden in the strawe, til it chaunced that Torismond, king of France, had appointed for his pleasure a day of wrastling and of tournament to busie his commons heades, least, being idle, their thoughts should runne upon more serious matters, and call to remembrance their old banished king. A champion there was to stand against all commers, a Norman, a man of tall stature and of great strength: so valiant, that in many such conflicts he alwaies bare away the victorie, not onely overthrowing them which hee incountred, but often with the weight of his bodie killing them outright. Saladyne hearing of this, thinking now not to let the ball fal to the ground, but to take opportunitie by the forehead, first by secret meanes convented with the Norman, and procured him with rich rewards to sweare, that if Rosader came within his clawes hee would never more returne to quarrel with Saladyne for his possessions. The Norman desirous of pelfe, as (*quis nisi mentis inops oblatum respuit aurum*) taking great gifts for little gods, tooke the crownes of Saladyne to performe the stratagem. Having thus the champion tied to his vilanous determination by oath, hee prosecuted the intent of his purpose thus:—He went to yoong Rosader (who in all his thoughts reacht at honour, and gazed no lower then vertue commanded him), and began to tel him of this tournament and wrastling, how the king should bee there, and all the chiefe peeres of France, with all the beautiful damosels of the countrey. Now, brother (quoth hee) for the honor of Sir John of Bourdeaux, our renowned father, to famous that house that never hath bin found without men approved in chivalrie, shewe thy resolution to be peremptoric. For my-

Myself thou knowest, though I am eldest by birth; yet never having attempted any deedes of armes, I am yongest<sup>1</sup> to performe any martiall exploytes, knowing better how to survey my lands then to charge my launce: my brother, Fernand, hee is at Paris poring on a fewe papers, having more insight into sophistic and principles of philosophie, then anie warlike indeveurs; but thou, Rosader, the youngest in yeares but the eldest in valour, art a man of strength, and darest doo what honour allowes thee. Take thou my fathers launce, his sword, and his horse, and hie thee to the tournament, and either there valiantly cracke a speare, or trie with the Norman for the palme of activitie.’

Rosader eagerly avails himself of his brother’s offer, and thought every mile ten leagues till he came to the place appointed.

**Act I, Scene 2.** ‘But leaving him so desirous of the journey, to Torismond, the king of France, who having by force banished Gerismond, their lawful king that lived as an outlaw in the forest of Arden, sought now by all meanes to keep the French busied with all sports that might breed their content. Amongst the rest he had appointed this solemne turnament, wherunto hee in most solemne maner resorted, accompanied with the twelve peers of France, who, rather for fear than love, graced him with the shew of their dutiful favours. To feede their eyes, and to make the beholders pleased with the sight of most rare and glistring objects, he had appoynted his owne daughter Alinda to be there, and the fair Rosalynd, daughter unto Gerismond, with al the beautifull dammoselles that were famous for their features in all France.’

Shakespeare has added a touch of his own in making the rightful and usurping dukes brothers, as in *The Tempest*. The novel, after describing the beauties of Rosalynd, proceeds with the account of the wrestling.

<sup>1</sup> Compare i. 1. 48.

'At last when the tournament ceased, the wrastling beganne, and the Norman presented himselfe as a challenger against all commers, but hee looked lyke Hercules when he advaunst himselfe agaynst Acheloüs, so that the furie of his countenance amazed all that durst attempte to incounter with him in any deed of activitie: til at last a lustie Francklin of the country came with two tall men, that were his sonnes, of good lyniaments and comely personage: the eldest of these dooing his obeysance to the king entered the lyst, and presented himselfe to the Norman, who straight coapt with him, and as a man that would triumph in the glorie of his strength, roused himselfe with such furie, that not onely hee gave him the fall, but killed him with the weight of his corpulent personage; which the yoonger brother seeing, lepte presently into the place, and thirstie after the revenge, assayled the Norman with such valour, that at the first incounter hee brought him to his knees: which repulst so the Norman, that recovering himselfe, feare of disgrace doubling his strength, hee stept so stearnely to the yong Francklin, that taking him up in his armes hee threw him against the grounde so violently, that hee broake his necke, and so ended his dayes with his brother.'

Shakespeare deviates slightly from the story in giving the old man three sons, who are grievously hurt but not killed outright. In the novel the father exhibits the most stoical fortitude; but Shakespeare, following nature, and in this agreeing with the Tale of Gamelyn, describes the 'pitiful dole' the old man made which moved the tears of the beholders. When Gamelyn reaches the spot where the wrestling was, he lighted off his horse,

'And ther he herd a frankeleyn wayloway syng,  
And bigan bitterly his bondes for to wryng.'

I prefer to consider this a coincidence rather than an instance in which Shakespeare has deserted the novel to follow the metrical tale. The latter was not printed in his time, though of course he may have seen it in manuscript or the story may have been dramatised elsewhere. There is not, however, suffi-

ient evidence to shew that Shakespeare was indebted to any other original than the novel. But to proceed with the narrative. Rosader offers to avenge the fate of the franklin's sons. 'With that Rosader vailed bonnet to the king, and lightly leaps within the lists, where noting more the companie then the combatant, he cast his eye upon the troupe of ladies that glistered there lyke the starres of heaven; but at last Love willing to make him as amorous as hee was valiant, presented him with the sight of Rosalynd, whose admirable beautie so inveagled the eye of Rosader, that forgetting himselfe, hee stood and fedde his lookes on the favour of Rosalyndes face; which shee perceiving, blusht, which was such a doubling of her beauteous excellence, that the bashful redde of Aurora at the sight of unacquainted Phaeton, was not halfe so glorious.

'The Normane seeing this young gentleman fettered in the lookes of the ladyes drave him out of his memento with a shake by the shoulder. Rosader looking backe with an angrie frowne, as if hee had been wakened from some pleasaunt dreame, discovered to all by the fure of his countenance that hee was a man of some high thoughts: but when they all noted his youth, and the sweetnesse of his visage, with a general applause of favours, they grieved that so goodly a yoong man should venture in so base an action; but seeing it wese to his dishonour to hinder him from his enterprise, they wisht him to bee graced with the palme of victorie. After Rosader was thus called out of his memento by the Norman, he roughly clapt to him with so fierce an incounter, that they both fel to the ground, and with the violence of the fall were forced to breathe: in which space the Norman called to minde by all tokens, that this was hee whome Saladyne had appoynted him to kil; which conjecture made him stretch every limbe, and try every sinew, that working his death hee might recover the golde which so bountifully was promised him. On the contrary part, Rosader while he breathed was not idle, but stil cast his eye upon Rosalynde, who to incourage him with a favour, lent him such an amorous looke, as might have

made the most coward desperate: which glance of Rosalynd so fiered the passionate desires of Rosader, that turning to the Norman hee ranne upon him and braved him with a strong encounter. The Norman received him as valiantly, that there was a sore combat, hard to judge on whose side fortune would be prodigal. At last Rosader, calling to minde the beautie of his new mistresse, the fame of his fathers honours, and the disgrace that should fall to his house by his misfortune, rowsed himselfe and threw the Norman against the ground, falling upon his chest with so willing a weight, that the Norman yielded nature her due, and Rosader the victorie.'

The play from this point differs considerably from the novel, not so much in the action itself as in the motives for it. For instance, in the play the duke's animosity is kindled against Orlando when he finds that he is the son of Sir Rowland de Boys;

'I would thou hadst been son to some man else.'

Whereas in the novel, after the wrestling it is said, 'but when they knew him to bee the yoongest sonne of Sir John of Bourdeaux, the king rose from his seat and imbraced him, and the peeres intreated him with all favourable curtesie.' Again, Rosalynd in the novel, though she ends by being in love with Rosader, begins by flirting with him: 'she accounted love a toye, and fancie a momentary passion, that as it was taken in with a gaze, might be shaken off with a winke, and therefore feared not to dally in the flame; and to make Rosader know she affected him, tooke from her necke a jewel, and sent it by a page to the yong gentleman,' who sends her a sonnet in return. Rosader, like Gamelyn, takes to the forest solely on account of the quarrel with his brother. On his return from the wrestling in triumph he finds his brother's gate shut against him, and the only servant who took his part was 'one Adam Spencer, an English man, who had beene an old and trustie servant to Sir John of Bourdeaux.' All this is from the Tale of Gamelyn, which the novel closely follows up to the point when 'Rosader and Adam, knowing full well the secret waies

that led through the vineyards, stole away privily through the province of Bourdeaux, and escaped safe to the forrest of Arden.' Gamelyn after escaping to the forest, becomes an outlaw, like Robin Hood, while the fortunes of Rosader have some resemblance to those of Orlando.

**Act I, Scene 3.** Rosalind's banishment, which in Shakespeare is due to the hasty humour of a capricious man, is in the novel attributed to the jealousy of Torismond that she might marry one of the peers of France, who in her right would attempt the kingdom. 'To prevent therefore had I wist in all these actions, shee tarries not about the court, but shall (as an exile) eyther wander to her father, or else seeke other fortunes. In this humour, with a sterne countenance ful of wrath, he breathed out this censure unto her before the peers, that charged her that that night shee were not scene about the court: for (quoth he) I have heard of thy aspiring speeches, and intended treasons. This doome was strange unto Rosalynd, and presently covred with the shield of her innocence, she boldly brake out in reverent tearms to have cleared herself; but Torismond would admit of no reason, nor durst his lords plead for Rosalynd, although her beauty had made some of them passionate, seeing the figure of wrath pourtrayed in his brow. Standing thus all mute, and Rosalynd amazed, Alinda, who loved her more than herself, with grief in her hart and teares in her eyes, falling down on her knees, began to intreat her father thus.' Then follows 'Alindas Oration to her father in defence of Rosalynde,' which has little in common with Celia's; and here again Shakespeare adds a touch of his own, for the result of Alinda's speech is not only that the sentence against Rosalynd is confirmed, but that Alinda is included in it. The incident of the stealthy flight of the two cousins which supplies a motive for the banishment of Oliver is the invention of the dramatist, and he was enabled in this way to bring in his own creation, Touchstone, for whom, as for the other two original characters in the play, Jaques and Audrey, the story serves as a first work. After the



sentence of banishment had been pronounced, Alinda endeavours to cheer the spirits of Rosalynd, and the story proceeds:

‘At this Rosalynd began to comfort her, and after shee had wept a fewe kinde teares in the bosome of her Alinda, shee gave her heartie thankes, and then they sat them downe, to consult how they should travel. Alinda grieved at nothing but that they might have no man in their company, saying, it would bee their greatest prejudice in that two women went wandring without either guide or attendant. Tush (quoth Rosalynd) art thou a woman, and hast not a sodeine shift to prevent a misfortune? I (thou seest) am of a tall stature, and would very wel become the person and apparel of a page: thou shalt bee my mistresse, and I wil play the man so properly, that (trust me) in what company so ever I come I wil not be discovered. I will buy me a suite, and have my rapier very handsomly at my side, and if any knave offer wrong, your page wil shew him the poynt of his weapon. At this Alinda smiled, and upon this they agreed, and presently gathered up al their jewels, which they trussed up in a casket, and Rosalynd in all hast provided her of robes; and Alinda being called Aliena, and Rosalynd Ganimede, they traveled along the vineyardes, and by many by-waies, at last got to the forrest side, where they traveled by the space of two or three dayes without seeing anye creature, being often in danger of wilde beasts, and payned with many passionate sorrowes.’

They found, as in the play, verses written on the trees, but they were the verses of Montanus, the Silvius of Shakespeare; and in the course of their journey they came upon a place where two flocks of sheep did feed.

**Act II Scene 4.** ‘Then, looking about, they might perceive where an old shepheard sate (and with him a yoong swaine) under a covert most pleasantly scituated.’ These were Coridon and Montanus, ‘a young man and an old in solemn talk,’ which the travellers overheard. When it was over, ‘Aliena stept with Ganimede from behind the thicket; at whose so-dayne sight the shepheards arose, and Aliena saluted them thus:

Shepheards, all haile (for such wee deeme you by your flockes), and lovers, good lucke, (for such you seeme by your passions) our eyes being witnesse of the one, and our cares of the other. Although not by love, yet by fortune, I am a distressed gentlewoman, as sorrowfull as you are passionate, and as full of woes as you of perplexed thoughts. Wandring this way in a forrest unknown, only I and my page, wearied with travel, would faine have some place of rest. May you appoint us any place of quiet harbour (bee it never so meane) I shall bee thankfull to you, contented in my selfe, and gratefull to whosoever shall be mine host. Coridon, hearing the gentlewoman speake so courteously, returned her mildly and reverently this answer.

‘Faire mistresse, wee returne you as hearty a welcome as you gave us a courteous salute. A shepherd I am, and this a lover, as watchful to please his wench as to feed his sheep: full of fancies, and therefore, say I, full of follies. Exhort him I may, but perswade him I cannot; for love admits neither of counsaile nor reason. But leaving him to his passions, if you be distrest, I am sorrowfull such a faire creature is crost with calamitie: pray for you I may, but releeve you I cannot. Marry, if you want lodging, if you vouch to shrowd your selves in a shepheards cottage, my house for this night shall be your harbour. Aliena thankt Coridon greatly, and presently sate her downe and Ganimede by hir, Coridon looking earnestly upon her, and with a curious survey viewing all her perfections applauded (in his thought) her excellence, and pitying her distresse was desirous to heare the cause of her misfortunes, began to question her thus.

‘If I should not (faire Damosell) occasionate offence, or renew your griefs by rubbing the scar, I would faine crave so much favour as to know the cause of your misfortunes, and why, and whither you wander with your page in so dangerous forest? Aliena (that was as courteous as she was fayre) made this replie. Shepheard, a friendly demandaund ought never to be offensive, and questions of curtesie carry priviledged

pardons in their forehead. Know, therefore, to discover my fortunes were to renew my sorrowes, and I should, by discouraging my mishaps, but rake fire out of the cynders. Therefore let this suffice, gentle shepheard: my distress is as great, as my travaile is dangerous, and I wander in this forrest, to light on some cotage where I and my page may dwell: for I meane to buy some farme, and a flocke of sheepe, and so become a shepherdesse, meaning to live low, and content mee with a country life; for I have heard the swaines saye, that they drunke without suspition, and slept without care. Marry, mistress, quoth Coridon, if you meane so you came in good time, for my landlord intends to sell both the farme I tyll, and the flocke I keepe, and cheape you may have them for ready money: and for a shepherds life (oh mistress) did you but live a while in their content, you would say the court were rather a place of sorrow then of solace. Here, mistresse, shal not fortune thwart you, but in mean misfortunes, as the losse of a few sheepe, which, as it breeds no beggery, so it can bee no extreame prejudice: the next yeare may mend all with a fresh increase. Envy stirres not us, we covet not to climbe, our desires mount not above our degrees, nor our thoughts above our fortunes. Care cannot harbour in our cottages, nor doe our homely couches know broken slumbers: as wee exceed not ill [? in] dyet, so we have enough to satisfie: and, mistresse, I have so much Latin, *satis est quod sufficit*.

‘By my truth, shepheard (quoth Aliena) thou makest mee in love with your countrey life, and therefore send for thy landlord, and I will buy thy farme and thy flocks, and thou shalt still under me bee overseer of them both: onely for pleasure sake I and my page will serve you, lead the flocks to the field, and folde them. Thus will I live quiet, unknowne, and contented. This newes so gladdened the hart of Coridon, that he should not be put out of his farme, that putting off his shepherds bonnet, he did hir all the reverence that he might. But all this while sate Montanus in a muse, thinking of the crueltie of his Phœbe, whom he wooed long, but was in no

hope to win. Ganimedè, who stil had the remembrance of Rosader in his thoughtes, tooke delight to see the poore shepherd passionate, laughing at love, that in all his actions was so imperious. At last, when she had noted his teares that stole down his cheekes, and his sighes that broke from the center of his heart, pittying his lament, she demaunded of Coridon why the yong shepherd looked so sorrowfull? Ah sir (quoth he) the boy is in love.'

After listening to an amorous sonnet from Montanus, Aliena and Ganimedè accompanied Coridon to his cottage,

'Where Montanus parted from them, and they went in to rest. Aliena and Ganimedè glad of so contented a shelter, made merry with the poore swaine; and though they had but country fare and course lodging, yet their welcome was so greate, and their cares so little, that they counted their diet delicate, and slept as soundly as if they had beene in the court of Torismond. The next morne they lay long in bed, as wearyed with the toyle of unaccustomed travaile; but assoone as they got up, Aliena resolved there to set up her rest, and by the helpe of Coridon swapt a bargain with his landslord, and so became mistres of the farne and the flocke, her selfe putting on the attyre of a shepherdesse, and Ganimedè of a yong swaine: everye day leading foorth her flockes, with such delight, that she held her exile happy, and thought no content to the blisse of a country cottage.'

The narrative now goes back to the fortunes of Rosader, who like Orlando is driven from home by the harshness and jealousy of his brother, but the story at this point has nothing in common with the play, except that Rosader takes with him his father's servant old Adam Spencer and makes for the forest of Arden.

**Act II, Scene 6.** 'But Rosader and Adam, knowing full well the secret waies that led through the vineyards, stole away privily through the province of Bourdeaux, and escaped safe to the forrest of Arden. Being come thether, they were glad they had so good a harbor: but fortune (who is like the

camelion) variable with every object, and constant in nothing but inconstancie, thought to make them myrroures of her mutabilitie, and therefore still crost them thus contrarily. Thinking still to passe on by the bywaies to get to Lions, they chanced on a path that led into the thicke of the forrest, where they wandred five or sixe dayes without meate, that they were almost famished, finding neither shepheard nor cottage to relieve them; and hunger growing on so extreame, Adam Spencer, (being olde) began to faint, and sitting him downe on a hill, and looking about him, espied where Rosader laye as feeble and as ill perplexed: which sight made him shedde teares, and to fall into these bitter tearmes.'

He then rails on fortune in good set terms with many quaint conceits, and finally proposes to take his own life in order to diminish the misfortunes of Rosader. What follows is instructive as showing a contrast to Shakespeare's tender treatment of the same scene.

'As he was readie to go forward in his passion, he looked earnestly on Rosader, and seeing him chaunge colour, hee rose up and went to him, and holding his temples, said, What cheere, maister? though all faile, let not the heart faint: the courage of a man is shewed in the resolution of his death. At these wordes Rosader lifted up his eye, and looking on Adam Spencer, began to weep. Ah, Adam, quoth he, I sorrow not to dye, but I grieve at the maner of my death. Might I with my launce encounter the enemy, and so die in the field, it were honour, and content: might I (Adam) combate with some wilde beast, and perish as his praie, I were satisfied; but to die with hunger, O, Adam, it is the extreamest of all extreames! Maister (quoth he) you see we are both in one predicament, and long I cannot live without meate; seeing therefore we can finde no foode, let the death of the one preserve the life of the other. I am old, and overworne with age, you are yoong, and are the hope of many honours: let me then dye, I will presently cut my veynes, and, maister, with the warme blood relieve your fainting spirites: sucke on that till

I sende, and you be comforted. With that Adam Spencer was ready to pull out his knife, when Rosader full of courage (though verie faint) rose up, and wisht A. Spencer to sit there til his returne; for my mind gives me, quoth he, I shall bring thee meate. With that, like a mad man, he rose up, and raunged up and downe the woods, seeking to encounter some wilde beast with his rapier, that either he might carry his friend Adam food, or else pledge his life in pawn for his loyaltie.

**Act II, Scene 7.** 'It chaunced that day, that Gerismond, the lawfull king of France banished by Torismond, who with a lustie crue of outlawes lived in that forest, that day in honour of his birth made a feast to all his bolde yeomen, and frolickt it with store of wine and venison, sitting all at a long table under the shadow of lymon trees. To that place by chance fortune conducted Rosader, who seeing such a crue of brave men, having store of that for want of which hee and Adam perished, hee stept boldly to the boords end, and saluted the company thus:—

'Whatsoever thou be that art maister of these lustie squiers; I salute thee as graciously as a man in extreame distresse may: know, that I and a fellow friend of mine are here famished in the forrest for want of food: perish wee must, unlesse relieved by thy favours. Therefore, if thou be a gentleman, give meate to men, and to such as are everie way worthie of life. Let the proudest squire that sits at thy table rise and incounter with mee in any honorable point of activitie whatsoever, and if hee and thou proove me not a man, send me away comfortlesse. If thou refuse this, as a niggard of thy cates, I will have amongst you with my sword; for rather wil I dye valiantly, then perish with so cowardly an extreame. Gerismond, looking him earnestly in the face, and seeing so proper a gentleman in so bitter a passion, was mooved with so great pitie, that rising from the table, he tooke him by the hand and badde him welcome, willing him to sit downe in his place, and in his roome not onely to eat his fill, but [be] the lord of the feast. Gramercy, sir

(quoth Rosader) but I have a feeble friend that lyes hereby famished almost for food, aged and therefore lesse able to abide the extremitie of hunger then my selfe, and dishonour it were for me to taste one crumme, before I made him partner of my fortunes: therefore I will runne and fetch him, and then wil gratefully accept of your proffer. Away hies Rosader to Adain Spencer, and tels him the newes, who was glad of so happie fortune, but so feeble he was that he could not go; wherupon Rosader got him up on his backe, and brought him to the place. Which when Gerismond and his men saw, they greatly applauded their league of friendship; and Rosader, having Gerismonds place assigned him, would not sit there himselfe, but set downe Adam Spencer.'

In the conversation that follows Rosader and Gerismond make themselves known to each other, and the latter hears of his daughter's banishment.

**Act III, Scene 1.** 'The flight of Rosader came to the cares of Torismond, who hearing that Saladyne was sole heire of the landes of Sir John of Bourdeaux, desirous to possesse suche faire renewes, found just occasion to quarrell with Saladyne about the wrongs he proffered to his brother; and therefore, dispatching a herehault, he sent for Saladyne in all poast haste. Who marveiling what the matter should be, began to examine his owne conscience, wherein hee had offended his highnesse; but imboldened with his innocence, he boldly went with the herchault unto the court; where, assoone as hee came, hee was not admitted into the presence of the king, but presently sent to prison.'

Here he indulges in a remorseful soliloquy on the wrongs he had done to Rosader.

'In the depth of his passion, hee was sent for to the king, who with a looke that threatened death entertained him, and demaunded of him where his brother was? Saladyne made answer, that upon some ryot made against the sheriffe of the shire, he was fled from Bourdeaux, but he knew not whither. Nay, villaine (quoth he) I have heard of the wronges thou

Thou hast proffered thy brother, since the death of thy father, and by thy means have I lost a most brave and resolute chevalier. Therefore, in justice to punish thee, I spare thy life for thy fathers sake, but banish thee for ever from the court and countrey of France; and see thy departure be within tenne dayes, els trust me thou shalt loose thy head. And with that the king flew away in a rage, and left poore Saladyne greatly perplexed; who grieving at his exile, yet determined to bear it with patience, and in penance of his former follies to travaile abroad in every coast till he had found out his brother Rosader.'

**Act III, Scene 2.** Rosader wanders through the forest carving the praises of his mistress upon the trees, and meets with the disguised Ganymede and Aliena. On one of these occasions, 'Ganymede, pittying her Rosader, thinking to drive him out of his amorous melancholy, said, that now the sunne was in his meridianall heat, and that it was high noone, therefore wee shepherds say, tis time to go to dinner; for the sunne and our stomackes are shepherds dials. Therefore, forrester, if thou wilt take such fare as comes out of our homely scrips, welcome shall answere whatsoever thou wantest in delicates. Aliena tooke the entertainment by the ende, and tolde Rosader hee should bee her guest. He thankt them heartily, and sat with them downe to dinner, where they had such cates as countrey state did allow them, sawst with such content, and such sweete prattle, as it seemed farre more sweet than all their courtly junkets. Assoone as they had taken their repast, Rosader, giving them thanks for his good cheare, would have been gone; but Ganymede, that was loath to let him passe out of her presence, began thus: Nay, forrester, quoth she, if thy busines be not the greater, seeing thou saist thou art so deeply in love, let me see how thou canst wooe: I will represent Rosalynde, and thou shalt bee as thou art, Rosader. See in some amorous eglogue, how if Rosalynd were present, how thou couldst court her; and while we sing of love, Aliena shall tune her pipe and plaie us melodie.'



Then follows 'the wooing eglogue' which is somewhat tedious and certainly supplied Shakespeare with no hint. But in the novel as in the play (Act IV, Scene 1) there is the mock wedding, in which Aliena plays the priest. 'And thereupon (quoth Aliena) Ile play the priest: from this dāye forth Ganimedē shall call thee husband, and thou shalt cal Ganimedē wife, and so weele have a marriage.' Here, as elsewhere in the story, it is worth while observing that Aliena takes the lead, which is in keeping with her position with regard to Rosalynd who acts as her page. Shakespeare, by making them pass as brother and sister, gives the greater prominence to Rosalind, whose character throughout is the stronger.

**Act IV, Scene 3.** 'All this while did poore Saladyne (banished from Bourdeaux and the court of France by Torismond) wander up and downe in the forrest of Arden, thinking to get to Lyons, and so travail through Germany into Italie: but the forrest beeing full of by pathes, and he unskiltull of the country coast, slipt out of the way, and chaunced up into the desart, not farre from the place where Gerismond was, and his brother Rosader. Saladyne, wearie with wandring up and downe, and hungry with long fasting, finding a little cave by the side of a thicket, eating such fruite as the forest did affoord, and contenting himselfe with such drinke as nature had provided and thirst made delicate, after his repast he fell in a dead sleepe. As thus he lay, a hungry lyon came hunting downe the edge of the grove for pray, and espying Saladyne began to ceaze upon him: but seeing he lay still without any motion, he left to touch him, for that lyons hate to pray on dead carkasses; and yet desirous to have some foode, the lyon lay downe and watcht to see if he would stirre. While thus Saladyne slept secure, fortune that was careful of her champion began to smile, and brought it so to passe, that Rosader (having stricken a deere that but slightly hurt fled through the thicket) came pacing downe by the grove with a boare-speare in his hande in great haste. He spyed where a man lay a sleepe, and a lyon fast by him: amazed at this sight, as he stooode

gazing, his nose on the sodaine bledde, which made him conjecture it was some friend of his. Whereuppon drawing more nigh, he might easily discern his visage, perceived by his phisonomie that it was his brother Saladyne, which drave Rosader into a deepe passion, as a man perplexed at the sight of so unexpected a chance, marvelling what should drive his brother to traverse those secrete desarts, without any companie, in such distresse and forlorne sorte. But the present time craved no such doubting ambages, for he must eyther resolve to hazard his life for his reliefe, or else steale away, and leave him to the crueltie of the lyon.'

After much debate with himself Rosader finally resolves upon acting the nobler part.

With that his brother began to stirre, and the lyon to rowse himselfe, whereupon Rosader sodainly charged him with the boare speare, and wounded the lion very sore at the first stroke. The beast feeling himselfe to have a mortall hurt, leapt at Rosader, and with his pawes gave him a sore pinch on the brest, that he had almost fahn; yet as a man most valiant, in whom the sparks of Sir John Bourdeaux remained, he recovered himselfe, and in short combat slew the lion, who at his death roared so lowd that Saladyne awaked, and starting up, was amazed at the sudden sight of so monstrous a beast lying slaine by him, and so sweet a gentleman wounded.'

Saladyne ultimately recognizes Rosader. 'Much ado there was betweene these two brethren, Saladyne in craving pardon, and Rosader in forgiving and forgetting all former injuries; the one submisse, the other curteous; Saladyne penitent and passionate, Rosader kynd and loving, that at length nature working an union of their thoughts, they earnestly embraced, and fell from matters of unkindnesse, to talke of the country life, which Rosader so highly commended, that his brother began to have a desire to taste of that homely content. In this humor Rosader conducted him to Gerismonds lodge, and presented his brother to the king, discoursing the whole matter how all had hapned betwixt them. . . . Assoone as they had

taken their repast, and had wel dined, Rosader tooke his brother Saladyne by the hand, and shewed him the pleasures of the forrest, and what content they enjoyed in that mean estate. Thus for two or three dayes he walked up and downe with his brother to shew him all the commodities that belonged to his walke. In which time hee was mist of his Ganymede, who mused greatly (with Aliena) what should become of their forester.'

An incident in the novel, which accounts for the sudden falling in love of Saladyne and Aliena, is altogether omitted by Shakespeare. A band of robbers attempt to carry off Aliena, Rosader encounters them single-handed, but is wounded and almost overpowered, when his brother comes to the rescue. While Ganymede is dressing Rosader's wounds, Aliena and Saladyne indulge in some 'quirkes and quiddities of love,' the course of which is told with considerable detail. Aliena's secret is soon extorted from her by Ganymede.

**Act III, Scene 5.** 'With this Ganymede start up, made her ready, and went into the fields with Aliena, where unfolding their flockes, they sate them downe under an olive tree, both of them amorous, and yet diversely affected, Aliena joying in the excellence of Saladyne, and Ganymede sorrowing for the wounds of her Rosader; not quiet in thought till shee might heare of his health. As thus both of them sate in their dumpes, they might espie where Coridon came running towards them (almost out of breath with his hast). What newes with you (quoth Aliena) that you come in such post? Oh, mistres (quoth Coridon) you have a long time desired to see Phœbe, the faire shepheardesse whom Montanus loves; so now if you please, you and Ganymede, to walk with mee to yonder thicket, there shall you see Montanus and her sitting by a fountaine, he courting her with her countrey ditties, and she as coy as if she held love in disdaine.' Concealed in a thicket, they overhear the passionate pleadings of Montanus, and Phœbe's disdainful rejoinder:

'Wert thou (Montanus) as faire as Paris, as hardy as Hector,

as constant as Troylus, as loving as Leander, Phœbe could not love, because she cannot love at all: and therefore if thou pursue me with Phœbus I must flie with Daphne.

Ganimede overhearing all these passions of Montanus, could not brooke the crueltie of Phœbe, but starting from behind the bush said: And if, damzell, you fled from mee, I would transforme you as Daphne to a bay, and then in contempt trample your branches under my feet. Phœbe at this sodaine replye was amazed, especially when shee saw so faire a swaine as Ganimede; blushing therefore, she would have bene gone, but that he held her by the hand, and prosecuted his reply thus: What, shepheardesse, so faire and so cruell? Disdaine beseemes not cottages, nor coynesse maids; for either they be condemned to be too proud, or too froward . . . Love while thou art young, least thou be disdained when thou art olde. Beautie nor time cannot be recalde, and if thou love, like of Montanus; for if his desires are many, so his deserts are great.

Phœbe all this while gazed on the perfection of Ganimede, as deeply enamored on his perfection as Montanus inveigled with hers.

In the issue she sends a letter to Ganimede by Montanus which brings about an interview, in some respects resembling

**Act V, Scene 2.** 'I am glad, quoth Ganimede, you looke into your own faults, and see where your shoo wrings you, measuring now the pains of Montanus by your owne passions. Truth, q. Phœbe, and so deeply I repent me of my frowardnesse towards the shepheard, that could I cease to love Ganimede, I would resolve to like Montanus. What if I can with reason perswade Phœbe to mislike of Ganimede, wil she then favour Montanus? When reason (quoth she) doth quench that love I owe to thee, then will I fancie him; conditionally, that if my love can bee supprest with no reason, as being without reason, Ganimede will onely wed himsele to Phœbe. I graunt it, faire shepheardesse, quoth he; and to feed thee with the sweetnesse of hope, this resolve on: I wil never marry my selfe to woman but unto thy selfe.'

Ganimede then goes in search of Rosader, whom she finds with Saladyne and Aliena sitting in the shade and recovering from his wounds.

"I had not gone abroad so soone, quoth Rosader, but that I am bidden to a marriage, which, on Sunday next, must be solemnized betweene my brother and Aliena. I see well where love leads delay is loathsome, and that small wooing serves where both the parties are willing. Truth, quoth Ganimede; but a happy day should it be, if Rosader that day might be married to Rosalynd. Ah, good Ganimede (quoth he), by naming Rosalynd, renew not my sorrowes; for the thought of her perfections is the thrall of my miseries. Tush; be of good cheare, man, quoth Ganimede: I have a friend that is deeply experienst in negromancy and magicke; what art can do shall be acted for thine advantage. I wil cause him to bring in Rosalynde, if either France or any bordring nation harbour her; and upon that take the faith of a yong shepherd."

**Act V, Scene 4.** The day arrived for the wedding of Saladyne and Aliena, and the guests where assembled, when there 'came in Montanus, apparalled all in tawny, to signifie that he was forsaken: on his head hee wore a garland of willow, his bottle hanged by his side, whereon was painted dispaire, and on his sheephooke hung two sonnets, as lables of his loves and fortunes.' Gerismond read the sonnets and heard the story of his loyalty and Phœbe's cruelty from Rosader. He then, 'desirous to prosecute the ende of these passions, called in Ganimede, who knowing the case, came in graced with such a blush, as beautified the christall of his face with a ruddie brightnesse. The king noting well the phisnomy of Ganimede, began by his favours to cal to mind the face of his Rosalynd, and with that fetcht a deepe sigh. Rosader, that was passing familiar with Gerismond, demanded of him why he sighed so sore? Because, Rosader (quoth hee), the favour of Ganimede puts mee in minde of Rosalynde. At this word Rosader sight so deeply, as though his heart would have burst. And whats the matter (quoth Gerismond) that you quite mee

with such a sigh? Pardon me, sir (quoth Rosader), because I love none but Rosalynd. And upon that condition (quoth Gerismond) that Rosalynd were here, I would this day make up a marriage betwixt her and thee. At this Aliena turnd her head and smilde upon Ganimede, and shee could scarce keep countenance. Yet shee salved all with secrecie; and Gerismond, to drive away his dumps, questioned with Ganimede, what the reason was he regarded not Phœbes love, seeing she was as faire as the wanton that brought Troy to ruine? Ganimede mildly answered, If I shuld affect the faire Phœbe, I should offer poore Montanus great wrong to winne that from him in a moment, that hee hath labored for so many monthes. Yet have I promised to the bewtiful shepheardesse to wed my selfe never to woman except unto her; but with this promise, that if I can by reason suppress Phœbes love towards me, she shall like of none but of Montanus. To that, q. Phœbe, I stand; for my love is so far beyond reason, as wil admit no persuasion of reason. For justice, q. he, I appeale to Gerismond: and to his censure wil I stand, q. Phœbe. And in your victory, q. Montanus, stands the hazard of my fortunes, for if Ganimede go away with conquest, Montanus is in conceit loves monarch: if Phœbe winne, then am I in effect most miserable. We wil see this controversie, q. Gerismond, and then we will to church: therefore, Ganimede, led us heare your argument. Nay, pardon my absence a while (quoth shee), and you shall see one in store.

‘In went Ganimede and drest her self in womans attire, having on a gowne of greene, with kirtle of rich sandall, so quaint, that she seemed Diana triumphing in the forrest: upon her head she wore a chaplet of roses, which gave her such a grace that she looked like Flora pearkt in the pride of all her floures. Thus attired came Rosalind in, and presented hir self at hir fathers feete, with her eyes full of teares, craving his blessing, and discoursing unto him all her fortunes, how shee was banished by Torismond, and how ever since she lived in that country disguised.’

The part of Hymen in the play is in the novel performed by the priest at the church, and all ends happily. In the midst of the wedding festivities, 'word was brought in to Saladyne and Rosader that a brother of theirs, one Fernandine, was arrived, and desired to speake with them.' He brings the news to Gerismond that the twelve peers of France were up in arms to recover his right, and Torismond was ready to bid them battle. Gerismond with Saladyne and Rosader joined the peers in battle. ~~Torismond's army was put to flight~~ and himself slain. Gerismond made Rosader his heir apparent, restored to Saladyne his father's land, and appointed Fernandine his principal secretary, Montanus lord over all the forest of Arden, Adam Spencer captain of the king's guard, and Coridon master of Alinda's flocks.

It is unnecessary to point out in detail the manner in which Shakespeare dealt with the story on which he founded his play, and which he made as it were a framework for his own creations, Jaques, Touchstone, and Audrey. Enough has been given to enable the reader to do this for himself.

The character of Adam has a personal interest in connexion with Shakespeare, because an old tradition which was current in the last century attributed to the poet the performance of this part in his own play.

From Oldys's collections for a life of Shakespeare, which covered several quires of paper, Steevens extracted the following story, which must be taken for what such gossip is usually worth.

'One of Shakespeare's younger brothers, who lived to a good old age, even some years, as I compute, after the restoration of *K. Charles II*, would in his younger days come to London to visit his brother *Will*, as he called him, and be a spectator of him as an actor in some of his own plays. This custom, as his brother's fame enlarged, and his dramatic entertainments grew the greatest support of our principal, if not of all our theatres, he continued it seems so long after his brother's death, as even to the latter end of his own life. The curiosity

at this time of the most noted actors to learn something from him of his brother, &c., they justly held him in the highest veneration. And it may be well believed, as there was besides a kinsman and descendant of the family, who was then a celebrated actor among them [*Charles Harte*; see *Shakespeare's Will*], this opportunity made them greedily inquisitive into every little circumstance, more especially in his dramatick character, which his brother could relate of him. But he, it seems, was so stricken in years, and possibly his memory so weakened with infirmities (which might make him the easier pass for a man of weak intellects) that he could give them but little light into their enquiries; and all that could be recollected from him of his brother *Will*, in that station was, the faint, general, and almost lost ideas he had of having once seen him act a part in one of his own comedies, wherein being to personate a decrepit old man, he wore a long beard, and appeared so weak and drooping and unable to walk, that he was forced to be supported and carried by another person to a table, at which he was seated among some company, who were eating, and one of them sung a song.'

To the same effect Capell writes:—

'A traditional story was current some years ago about Stratford,—that a very old man of that place,—of weak intellects, but yet related to Shakespeare,—being ask'd by some of his neighbours, what he remember'd about him; answer'd,—that he saw him once brought on the stage upon another man's back; which answer was apply'd by the hearers, to his having seen him perform in this scene the part of Adam.'

This story came to Capell from Mr. Thomas Jones of Turbich (or Tarbick) (in Worcestershire), and Malone suggests that he may have heard it from Richard Quiney (died 1656, æt. 69) or Thomas Quiney, Shakespeare's son-in-law, who lived till 1663 or thereabouts, or from one of the Hathaways.

The comparison of the world to a theatre, and the division of man's life into seven ages, though best known from Shakespeare, are not of his own invention. In the old play



of Damon and Pythias (Dodsley's Old Plays, ed. Hazlitt; iv. 31) the following passage occurs:

'Pythagoras said, that this world was like a stage,  
Where many play their parts: the lookers on, the sage  
Philosophers are, saith he, whose part is to learn  
The manners of all nations, and the good from the bad to  
discern.'

Cervantes has the same comparison in *Don Quixote* (part ii, cap. 12).

We find in Arnold's Chronicle (ed. 1811), p. 157, quoted by Staunton:

'The vij. Ages of Mā liuing ī the World.

The furst age is infancie and lastith from y<sup>e</sup> byrth vnto vij. yere of age. The ij. is childhod and endurith vnto xv. yere age. The iij. age is adholocencye and endurith vnto xxv. yere age. The iiij. age is youthe and endurith vnto xxxv. yere age. The v. age is manhod and endurith vnto l. yere age. The vi. age is [elde] and lasteth vnto lxx. yere age. The vij. age of mā is crepill and endurith vnto dethe.'

A good deal of the literature of this subject has been collected by Mr. Winter Jones, in an interesting paper which he published in the *Archæologia* (xxxv. 167-189) on a block print of the fifteenth century which is in the British Museum. The so-called verses of Solon, quoted by Philo, *De opificio mundi*, are there given, as well as the passage in which Philo attributes to Hippocrates the division of man's life into seven periods. In the *Mishna* (Aboth, V. 24) fourteen periods are given, and a poem upon the ten stages of life was written by the great Jewish commentator Ibn Ezra. The Midrash on Ecclesiastes i. 2 goes back to the seven divisions. The Jewish literature is very fully given by Löw in his treatise *Die Lebensalter in der Jüdischen Literatur*. Sir Thomas Browne devotes a chapter of his *Vulgar Errors* (iv. 12) to a consideration of the various divisions which have been proposed. Some verses of an early German poem on the ages of man's life are quoted by Mr. Winter Jones and illustrated by quaint woodcuts. The subject was one with

which Shakespeare might have become familiar from many sources, and as an instance of one of the forms in which it is emblematically treated I would refer to the pavement of the Cathedral of Siena, of which a description is given by Professor Sidney Colvin in the Fortnightly Review for July 1875 (pp. 53, 4). After describing other portions he says, 'And then, about 1473, begins a period of immense activity. One little set of emblems in the south transept, defaced but singularly beautiful, belongs to this period, and differs strangely from all the other work done in it. The seven ages of man are shewn in single white figures set in squares or diamonds of black. These ages are not divided as usual: four divisions are given to the time before manhood, as if to draw out as much as possible that season when life is life indeed. There is no mewling and puking, nor any whining schoolboy: *Infantia* is a naked child playing among flowers; *Pueritia* an Italian boy in short cloak and cap walking in the fields; the season of youth is spun out, always among flowers, through *Adolescentia* and *Juventus*; manhood is not a soldier full of strange oaths and bearded like a pard, but a studious citizen walking with open book; *Decrepitas* moves, over a land flowerless at last, on crutches to his open grave.'

I cannot conclude this Preface without especially mentioning a work which marks an era in Shakespeare literature, the Shakespeare Lexicon of Dr. Alexander Schmidt of Königsberg. My own obligations to it are too numerous to record, for I have used it constantly and always with advantage. It is a book which every real student of Shakespeare should have at hand.

• W. A. WRIGHT.

• • TRINITY COLLEGE CAMBRIDGE,  
2 October, 1876.

#### ADDITIONAL NOTE.

III. 2. 243. The statement that 'moe' is used *only* with the plural requires a slight modification. So far as I am aware there is but one instance in Shakespeare where it is not immediately followed by a plural, and that is in *The Tempest*, v. 1. 234 (first folio), 'And mo diversitie of sounds.' But in this case also the phrase 'diversity of sounds' contains the idea of plurality.

# AS YOU LIKE IT.

## DRAMATIS PERSONÆ.

DUKE, living in banishment.	SIR OLIVER MARTEXT, a vicar.
FREDERICK, his brother, and usurper of his dominions	CORIN, } shepherds.
AMENUS, } lords attending on the banished duke.	SILVUS, }
JAQUES, }	WILLIAM, a country fellow, in love with Audrey
LE BPAU, a courtier attending upon Frederick	A person representing Hymen.
CHARLES, wrestler to Frederick.	ROSALIND, daughter to the banished duke.
OLIVER, }	CELIA, daughter to Frederick.
JAQUES, }	PHEBE, a shepherdess.
ORLANDO, }	AUDREY, a country wench.
ADAM, }	Lords, pages, and attendants, &c.
DENNIS, }	SCENE · <i>Oliver's house; Duke Frederick's court; and the Forest of Arden.</i>
FOOT CHESTONE, a clown.	

## ACT I.

### SCENE I. *Orchard of Oliver's house.*

*Enter ORLANDO and ADAM.*

*Orl.* As I remember, Adam, it was upon this fashion bequeathed me by will but poor a thousand crowns, and, as thou sayest, charged my brother, on his blessing, to breed me well: and there begins my sadness. My brother Jaques he keeps at school, and report speaks goldenly of his profit: for my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept; for call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better; for, besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired: but I, his brother, gain nothing under him but growth; for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives

me, the something that nature gave me his countenance seems to take from me: he lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, mines my gentility with my education. This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude: I will no longer endure it, though yet I know no wise remedy how to avoid it. 22

*Adam.* Yonder comes my master, your brother.

*Orl.* Go apart, Adam, and thou shalt hear how he will shake me up.

*Enter OLIVER.*

*Oli.* Now, sir! what make you here?

*Orl.* Nothing: I am not taught to make any thing.

*Oli.* What mar you then, sir?

*Orl.* Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.

*Oli.* Marry, sir, be better employed, and be naught awhile. 32

*Orl.* Shall I keep your hogs and eat husks with them? What prodigal portion have I spent, that I should come to such penury?

*Oli.* Know you where you are, sir?

*Orl.* O, sir, very well: here in your orchard.

*Oli.* Know you before whom, sir?

*Orl.* Ay, better than him I am before knows me. I know you are my eldest brother; and, in the gentle condition of blood, you should so know me. The courtesy of nations allows you my better, in that you are the first-born; but the same tradition takes not away my blood, were there twenty brothers betwixt us: I have as much of my father in me as you; albeit, I confess, your coming before me is nearer to his reverence. 46

*Oli.* What, boy!

*Orl.* Come, come, elder brother, you are too young in this. 47

*Oli.* Wilt thou lay hands on me, villain? 50

*Orl.* I am no villain; I am the youngest son of Sir Rowland de Boys; he was my father, and he is thrice a villain that says such a father begot villains. Wert thou not my brother, I would not take this hand from thy throat till this other had pulled out thy tongue for saying so: thou hast railed on thyself.

*Adam.* Sweet masters, be patient: for your father's remembrance, be at accord.

*Oli.* Let me go, I say. 59

*Orl.* I will not, till I please: you shall hear me. My father charged you in his will to give me good education: you have trained me like a peasant, obscuring and hiding from me all gentleman-like qualities. The spirit of my father grows strong in me, and I will no longer endure it: therefore allow me such exercises as may become a gentleman, or give me the poor allottery my father left me by testament; with that I will go buy my fortunes.

*Oli.* And what wilt thou do? beg, when that is spent? Well, sir, get you in: I will not long be troubled with you; you shall have some part of your will: I pray you, leave me. 71

*Orl.* I will no further offend you than becomes me for my good.

*Oli.* Get you with him, you old dog.

*Adam.* Is 'old dog' my reward? Most true, I have lost my teeth in your service. God be with my old master! he would not have spoke such a word.

[*Exeunt Orlando and Adam.*]

*Oli.* Is it even so? begin you to grow upon me? I will physic your rankness, and yet give no thousand crowns neither. Holla, Dennis! 80

*Enter DENNIS.*

*Den.* Calls your worship?

*Oli.* Was not Charles, the duke's wrestler, here to speak with me?

*Den.* So please you, he is here at the door and importunes access to you.

*Oli.* Call him in. [*Exit Dennis.*] 'Twill be a good way; and to-morrow the wrestling is.

*Enter CHARLES.*

*Cha.* Good morrow to your worship.

*Oli.* Good Monsieur Charles, what's the new news at the new court? 90

*Cha.* There's no news at the court, sir, but the old news: that is, the old duke is banished by his younger brother the new duke; and three or four loving lords have put themselves into voluntary exile with him, whose lands and revenues enrich the new duke; therefore he gives them good leave to wander.

*Oli.* Can you tell if Rosalind, the duke's daughter, be banished with her father? 98

*Cha.* O, no; for the duke's daughter, her cousin, so loves her, being ever from their cradles bred together, that she would have followed her exile, or have died to stay behind her. She is at the court, and no less beloved of her uncle than his own daughter; and never two ladies loved as they do.

*Oli.* Where will the old duke live?

*Cha.* They say he is already in the forest of Arden, and a many merry men with him; and there they live like the old Robin Hood of England: they say many young gentlemen flock to him every day, and fleet the time carelessly, as they did in the golden world. 110

*Oli.* What, you wrestle to-morrow before the new duke?

*Cha.* Marry, do I, sir; and I came to acquaint you with a matter. I am given, sir, secretly to understand that your younger brother Orlando hath a disposition to come in disguised against me to try a fall. To-morrow, sir, I wrestle for my credit; and he that escapes me without some broken limb shall acquit him well. Your brother is but young and tender; and, for your love, I would be loath to foil him, as

I must, for my own honour, if he come in: therefore, out of my love to you, I came hither to acquaint you withal, that either you might stay him from his intendment or brook such disgrace well as he shall run into, in that it is a thing of his own search and altogether against my will. 123

*Oli.* Charles, I thank thee for thy love to me, which thou shalt find I will most kindly requite. I had myself notice of my brother's purpose hercin and have by underhand means laboured to dissuade him from it, but he is resolute. I'll tell thee, Charles: it is the stubbornest young fellow of France, full of ambition, an envious emulator of every man's good parts, a secret and villanous contriver against me his natural brother: therefore use thy discretion; I had as lief thou didst break his neck as his finger. And thou wert best look to't; for if thou dost him any slight disgrace, or if he do not mightily grace himself on thee, he will practise against thee by poison, entrap thee by some treacherous device and never leave thee till he hath ta'en thy life by some indirect means or other; for, I assure thee, and almost with tears I speak it, there is not one so young and so villanous this day living. I speak but brotherly of him; but should I anatomize him to thee as he is, I must blush and weep, and thou must look pale and wonder. 141

*Chq.* I am heartily glad I came hither to you. If he come to-morrow, I'll give him his payment: if ever he go alone again, I'll never wrestle for prize more: and so, God keep your worship!

*Oli.* Farewell, good Charles. [*Exit Charles.*] Now will I stir this gamester: I hope I shall see an end of him; for my soul, yet I know not why, hates nothing more than he. Yet he's gentle, never schooled and yet learned, full of noble device, of all sorts enchantingly beloved, and indeed so much in the heart of the world, and especially of my own people, who best know him, that I am altogether misprised: but it shall not be so long; this wrestler shall clear all: nothing remains but that I kindle the boy thither; which now I'll go about. • [*Exit.*]



SCENE II. *Lawn before the Duke's palace.*

*Enter CELIA and ROSALIND, <sup>of her request for it.</sup> ~~as they~~*

*Cel.* I pray thee, Rosalind, sweet my coz, be merry.

*Ros.* Dear Celia, I show more mirth than I am mistress of; and would you yet I were merrier? Unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure.

*Cel.* Herein I see thou lovest me not with the full weight that I love thee. If my uncle, thy banished father, had banished thy uncle, the duke my father, <sup>so that he</sup> so thou hadst been still with me, I could have taught my love to take thy father for mine; so wouldst thou, if the truth of thy love to me were so righteously tempered as mine is to thee.

12

*Ros.* Well, I will forget the condition of my estate, to rejoice in yours.

*Cel.* You know my father hath no child but I, nor none is like to have: and, truly, when he dies, thou shalt be his heir, for what he hath taken away from thy father perforce, I will render thee again in affection; by mine honour, I will; and when I break that oath, let me turn monster: therefore, my sweet Rose, my dear Rose, be merry.

*Ros.* From henceforth I will, coz, and devise sports. Let me see; what think you of falling in love? 22

*Cel.* Marry, I prithee, do, to make sport withal; but love no man in good earnest; nor no further in sport neither than with safety of a pure blush thou mayst in honour come off again.

*Ros.* What shall be our sport, then?

*Cel.* Let us sit and mock the good housewife Fortune from her wheel, that her gifts may henceforth be bestowed equally.

30

*Ros.* I would we could do so, for her <sup>benefits</sup> ~~benefits~~ are mightily

~~misplaced~~, and the bountiful blind woman doth most mistake  
in her gifts to women.

*Cel.* 'Tis true; for those that she makes fair she scarce  
makes honest, and those that she makes honest she makes  
very ill-favouredly.

*Ros.* Nay, now thou goest from Fortune's office to Nature's:  
Fortune reigns in gifts of the world, not in the lineaments  
of Nature.

39

*Enter TOUCHSTONE.*

*Cel.* No? when Nature hath made a fair creature, may  
she not by Fortune fall into the fire? Though Nature hath  
given us wit to flout at Fortune, hath not Fortune sent in  
this fool to cut off the argument?

*Ros.* Indeed, there is Fortune too hard for Nature, when  
Fortune makes Nature's natural the cutter-off of Nature's  
wit.

*Cel.* Peradventure this is not Fortune's work neither,  
but Nature's; who perceiveth our natural wits too dull to  
reason of such goddesses and hath sent this natural for our  
whetstone; for always the dulness of the fool is the whet-  
stone of the wits. How now, wit! whither wander you?

*Touch.* Mistress, you must come away to your father.

*Cel.* Were you made the messenger?

53

*Touch.* No, by mine honour, but I was bid to come for  
you.

*Ros.* Where learned you that oath, fool?

*Touch.* Of a certain knight that swore by his honour  
they were good pancakes, and swore by his honour the  
mustard was naught: now I'll stand to it, the pancakes  
were naught and the mustard was good, and yet was not  
the knight forsworn.

*Cel.* How prove you that, in the great heap of your  
knowledge?

*Ros.* Ay, marry, now unmuzzle your wisdom.

*Touch.* Stand both forth now: stroke your chins, and  
swear by your beards that I am a knave.

AS YOU LIKE IT.

*Cel.* By our beards, if we had them, thou art.

*Touch.* By my knavery, if I had it, then I were; but if you swear by that that is not, you are not forsworn: no more was this knight, swearing by his honour, for he never had any; or if he had, he had sworn it away before ever he saw those pancakes or that mustard.

*Cel.* Prithee, who is't that thou meanest?

*Touch.* One that old Frederick, your father, loves.

*Cel.* My father's love is enough to honour him; enough! speak no more of him; you'll be whipped for taxation one of these days.

*Touch.* The more pity, that fools may not speak wisely what wise men do foolishly.

*Cel.* By my troth, thou sayest true; for since the little wit that fools have was silenced, the little foolery that wise men have makes a great show. Here comes Monsieur Le Beau.

83

*Ros.* With his mouth full of news.

*Cel.* Which he will put on us, as pigeons feed their young.

*Ros.* Then shall we be news-cramm'd.

*Cel.* All the better; we shall be the more marketable.

Enter LE BEAU.

Bon jour, Monsieur Le Beau: what's the news?

*Le Beau.* Fair princess, you have lost much good sport.

*Cel.* Sport! of what colour?

91

*Le Beau.* What colour, madam! how shall I answer you?

*Ros.* As wit and fortune will.

*Touch.* Or as the destinies decree.

*Cel.* Well said: that was laid on with a trowel.

*Touch.* Nay, if I keep not my rank,—

*Ros.* Thou losest thy old smell.

*Le Beau.* You amaze me, ladies: I would have told you of good wrestling, which you have lost the sight of.

*Ros.* Yet tell us the manner of the wrestling. 100

*Le Beau.* I will tell you the beginning; and, if it please your ladyships, you may see the end; for the best is yet to do; and here, where you are, they are coming to perform it.

*Cel.* Well, the beginning, that is dead and buried.

*Le Beau.* There comes an old man and his three sons, *Le Beau*

*Cel.* I could match this beginning with an old tale.

*Le Beau.* Three proper young men, of excellent growth and presence.

*Ros.* With bills on their necks, 'Be it known unto all men by these presents.' *Ros.* 111

*Le Beau.* The eldest of the three wrestled with Charles, the duke's wrestler; which Charles in a moment threw him and broke three of his ribs, that there is little hope of life in him: so he served the second, and so the third. Yonder they lie; the poor old man, their father, making such pitiful dole over them that all the beholders take his part with weeping.

*Ros.* Alas!

*Touch.* But what is the sport, monsieur, that the ladies have lost? 121

*Le Beau.* Why, this that I speak of.

*Touch.* Thus men may grow wiser every day: it is the first time that ever I heard breaking of ribs was sport for ladies.

*Cel.* Or I, I promise thee.

*Ros.* But is there any else longs to see this broken music in his sides? is there yet another dotes upon rib-breaking? Shall we see this wrestling, cousin? *Alas!*

*Le Beau.* You must, if you stay here; for here is the place appointed for the wrestling, and they are ready to perform it. 132

*Cel.* Yonder, sure, they are coming: let us now stay and see it.

AS "YOU LIKE IT."

*Flourish.* Enter DUKE FREDERICK, Lords, ORLANDO, CHARLES, and Attendants.

Duke F. Come on: since the youth will not be entreated, his own peril on his forwardness.

Ros. Is yonder the man?

Le Beau. Even he, madam.

Cel. Alas, he is too young! yet he looks successfully.

Duke F. How now, daughter and cousin! are you crept hither to see the wrestling? 141

Ros. Ay, my liege, so, please you give us leave.

Duke F. You will take little delight in it, I can tell you; there is such odds in the man. In pity of the challenger's youth I would fain dissuade him, but he will not be entreated. Speak to him, ladies; see if you can move him.

Cel. Call him hither, good Monsieur Le Beau.

Duke F. Do so: I'll not be by.

Le Beau. Monsieur the challenger, the princess calls for you. 150

Orl. I attend them with all respect and duty.

Ros. Young man, have you challenged Charles the wrestler?

Orl. No, fair princess; he is the general challenger: I come but in, as others do, to try with him the strength of my youth.

Cel. Young gentleman, your spirits are too bold for your years. You have seen cruel proof of this man's strength: if you saw yourself with your eyes or knew yourself with your judgement, the fear of your adventure would counsel you to a more equal enterprise. We pray you, for your own sake, to embrace your own safety and give over this attempt. 163

Ros. Do, young sir; your reputation shall not therefore be misprised: we will make it our suit to the duke that the wrestling might not go forward.

Orl. I beseech you, punish me not with your hard

thoughts; wherein I confess me much guilty, to deny so fair and excellent ladies any thing. But let your fair eyes and gentle wishes go with me to my trial: wherein if I be foiled, there is but one shamed that was never gracious; if killed, but one dead that is willing to be so: I shall do my friends no wrong, for I have none to lament me, the world no injury, for in it I have nothing; only in the world I fill up a place, which may be better supplied when I have made it empty. 176

*Ros.* The little strength that I have, I would it were with you.

*Gel.* And mine, to eke out hers.

*Ros.* Fare you well: pray heaven I be deceived in you?

*Gel.* Your heart's desires be with you! 181

*Cha.* Come, where is this young gallant that is so desirous to lie with his mother earth?

*Orl.* Ready, sir; but his will hath in it a more modest working.

*Duke F.* You shall try but one fall.

*Cha.* No, I warrant your grace, you shall not entreat him to a second, that have so mightily persuaded him from a first.

*Orl.* You mean to mock me after; you should not have mocked me before: but come your ways. 191

*Ros.* Now Hercules be thy speed, young man!

*Gel.* I would I were invisible, to catch the strong fellow by the leg. [They wrestle.

*Ros.* O excellent young man!

*Gel.* If I had a thunderbolt in mine eye, I can tell who should down. [Shout. Charles is thrown.

*Duke F.* No more, no more.

*Orl.* Yes, I beseech your grace: I am not yet well breathed. 200

*Duke F.* How dost thou, Charles?

*Le Beau.* He cannot speak, my lord.

*Duke F.* Bear him away. What is thy name, young man?

*Orl.* Orlando, my liege; the youngest son of Sir Rowland de Boys.

*Duke F.* I would thou hadst been son to some man else: The world esteem'd thy father honourable, But I did find him still mine enemy: Thou shouldst have better pleased me with this deed, 210 Hadst thou descended from another house. But fare thee well; thou art a gallant youth: I would thou hadst told me of another father.

[*Exeunt Duke Frederick, train, and Le Beau.*]

*Cel.* Were I my father, coz, would I do this?

*Orl.* I am more proud to be Sir Rowland's son, His youngest son; and would not change that calling, To be adopted heir to Frederick.

*Ros.* My father loved Sir Rowland as his soul, And all the world was of my father's mind: Had I before known this young man his son, 220 I should have given him tears unto entreaties, Ere he should thus have ventured.

*Cel.* Gentle cousin,  
Let us go thank him and encourage him:  
My father's rough and envious disposition  
Sticks me at heart. Sir, you have well deserved:  
If you do keep your promises in love  
But justly, as you have exceeded all promise,  
Your mistress shall be happy.

*Ros.*

Gentleman,

[*Giving him a chain from her neck.*]

Wear this for me, one out of suits with fortune,  
That could give more, but that her hand lacks means. 230  
Shall we go, coz?

*Cel.*

Ay. Fare you well, fair gentleman.

*Orl.* Can I not say, I thank you? My better parts  
Are all thrown down, and that which here stands up  
Is but a quintain, a mere lifeless block.

*Ros.* He calls us back; my pride fell with my fortunes;  
I'll ask him what he would. Did you call, sir?  
Sir, you have wrestled well and overthrown  
More than your enemies.

*Cel.* Will you go, coz?

*Ros.* Have with you. Fare you well.  
[*Exeunt Rosalind and Celia.*]

*Orl.* What passion hangs these weights upon my tongue?  
I cannot speak to her, yet she urged conference. 241  
O poor Orlando, thou art overthrown!  
Or Charles or something weaker masters thee.

*Re-enter LE BEAU.*

*Le Beau.* Good sir, I do in friendship counsel you  
To leave this place. Albeit you have deserved  
High commendation, true applause and love,  
Yet such is now the duke's condition  
That he misconstrues all that you have done.  
The duke is humorous : what he is indeed,  
More suits you to conceive than to speak of. 250

*Orl.* I thank you, sir : and, pray you, tell me this;  
Which of the two was daughter of the duke  
That here was at the wrestling?

*Le Beau.* Neither his daughter, if we judge by manners;  
But yet indeed the lesser is his daughter:  
The other is daughter to the banish'd duke,  
And here detain'd by her usurping uncle,  
To keep his daughter company; whose loves  
Are dearer than the natural bond of sisters.  
But I can tell you that of late this duke 260  
Hath ta'en displeasure 'gainst his gentle niece,  
Grounded upon no other argument  
But that the people praise her for her virtues  
And pity her for her good father's sake;  
And, on my life, his malice 'gainst the lady  
Will suddenly break forth. Sir, fare you well:  
Hereafter, in a better world than this,  
I shall desire more love and knowledge of you.



Orl. I rest much bounden to you: fare you well. \*

Thus must I from the bad to worse [Exit Le Beau,  
 From tyrant duke unto a tyrant brother:  
 But heavenly Rosalind!

SCENE III. *A room in the palace*

*Ros. Concealed to*  
 Enter CELIA and ROSALIND.

Cel. Why, cousin! why, Rosalind! Cupid have mercy!  
 not a word?

Ros. Not one to throw at a dog.

Cel. No, thy words are too precious to be cast away upon  
 curs; throw some of them at me; come, lame me with  
 reasons.

Ros. Then there were two cousins laid up; when the  
 one should be lamed with reasons and the other mad with-  
 out any.

Cel. But is all this for your father? 10

Ros. No, some of it is for my child's father. O, how full  
 of briars is this working-day world!

Cel. They are but burs, cousin. thrown upon thee in  
 holiday foolery: if we walk not in the trodden paths, our  
 very petticoats will catch them.

Ros. I could shake them off my coat; these burs are in  
 my heart.

Cel. Hem them away.

Ros. I would try, if I could cry hem and have him.

Cel. Come, come, wrestle with thy affections. 20

Ros. O, they take the part of a better wrestler than  
 myself!

Cel. O, a good wish upon you! you will try in time, in  
 despite of a fall. But, turning these jests out of service, let  
 us talk in good earnest: is it possible, on such a sudden,

you should fall into so strong a liking with old Sir Rowland's youngest son?

Ros. The duke my father loved his father dearly. 28

Cel. Doth it therefore ensue that you should love his son dearly? By this kind of chase, I should hate him, for my father hated his father dearly: yet I hate not Orlando.

Ros. No, faith, hate him not, for my sake.

Cel. Why should I not? doth he not deserve well?

Ros. Let me love him for that, and do you love him because I do. Look, here comes the duke.

Cel. With his eyes full of anger.

Enter DUKE FREDERICK, with Lords.

Duke F. Mistress, despatch you with your safest haste And get you from our court.

Ros. Me, uncle?

Duke F. You, cousin:

Within these ten days if that thou be'st found 40  
So near our public court as twenty miles,  
Thou diest for it.

Ros. I do beseech your grace,  
Let me the knowledge of my fault bear with me:  
If with myself I hold intelligence  
Or have acquaintance with mine own desires,  
If that I do not dream or be not frantic,—  
As I do trust I am not—then, dear uncle,  
Never so much as in a thought unborn  
Did I offend your highness.

Duke F. Thus do all traitors:  
If their purgation did consist in words, 50  
They are as innocent as grace itself:  
Let it suffice thee that I trust thee not.

Ros. Yet your mistrust cannot make me a traitor;  
Tell me whereon the likelihood depends.

Duke F. Thou art thy father's daughter; there's enough.

*Ros.* So was I when your highness took his dukedom;  
 So was I when your highness banish'd him:  
 Treason is not inherited, my lord;  
 Or, if we did derive it from our friends,  
 What's that to me? my father was no traitor:  
 Then, good my liege, mistake me not so much  
 To think my poverty is treacherous.

*Cel.* Dear sovereign, hear me speak.

*Duke F.* Ay, Celia; we stay'd her for your sake,  
 Else had she with her father ranged along.

*Cel.* I did not then entreat to have her stay;  
 It was your pleasure and your own remorse:  
 I was too young that time to value her;  
 But now I know her: if she be a traitor,  
 Why so am I; we still have slept together,  
 Rose at an instant, learn'd, play'd, eat together, 70  
 And wheresoe'er we went, like Juno's swans,  
 Still we went coupled and inseparable.

*Duke F.* She is too subtle for thee; and her smoothness,  
 Her very silence and her patience  
 Speak to the people, and they pity her.  
 Thou art a fool: she robs thee of thy name;  
 And thou wilt show more bright and seem more virtuous  
 When she is gone. Then open not thy lips:  
 Firm and irrevocable is my doom 80  
 Which I have passed upon her; she is banish'd.

*Cel.* Pronounce that sentence then on me, my liege:  
 I cannot live out of her company.

*Duke F.* You are a fool. You, niece, provide yourself:  
 If you outstay the time, upon mine honour,  
 And in the greatness of my word, you die.

[*Exeunt Duke Frederick and Lords.*]

*Cel.* O my poor Rosalind, whither wilt thou go?  
 Wilt thou change fathers? I will give thee mine.  
 I charge thee, be not thou more griev'd than I am.

*Ros.* I have more cause.

Thou hast not, cousin; 90  
 Prithee, be cheerful: know'st thou not, the duke  
 Hath banish'd me, his daughter?

Ros. That he hath not.

Cel. No, hath not? Rosalind lacks then the love  
 Which teacheth thee that thou and I am one:  
 Shall we be sunder'd? shall we part, sweet girl?

No: let my father seek another heir.

Therefore devise with me how we may fly,

Whither to go and what to bear with us;

And do not seek to take your change upon you,

To bear your griefs yourself and leave me out; 100

For, by this heaven, now at our sorrows pale,

Say what thou canst, I'll go along with thee.

Ros. Why, whither shall we go?

Cel. To seek my uncle in the forest of Arden.

Ros. Alas, what danger will it be to us,  
 Maids as we are, to travel forth so far!  
 Beauty provoketh thieves sooner than gold.

Cel. I'll put myself in poor and mean attire  
 And with a kind of umber smirch my face;  
 The like do you: so shall we pass along 110  
 And never stir assailants.

Ros. Were it not better,  
 Because that I am more than common tall,  
 That I did suit me all points like a man?  
 A gallant curtle-axe upon my thigh, A boar-spear  
 A boar-spear in my hand; and—in my heart  
 Lie there what hidden woman's fear there will—  
 We'll have a swashing and a martial outside,  
 As many other maffinish cowards have  
 That do outface it with their semblances.

Cel. What shall I call thee when thou art a man? 120

Ros. I'll have no worse a name than Jove's own page;  
 And therefore look you call me Ganymede.  
 But what will you be call'd?

*Cel.* Something that hath a reference to my state;  
No longer Celia, but Aliena.

*Ros.* But, cousin, what if we assay'd to steal  
The clownish fool out of your father's court?  
Would he not be a comfort to our travel?

*Cel.* He'll go along o'er the wide world with me;  
Leave me alone to woo him. Let's away, 130  
And get our jewels and our wealth together,  
Devise the fittest time and safest way  
To hide us from pursuit that will be made  
After my flight. Now go we in content  
To liberty and not to banishment. [Exeunt.

## ACT II.

### SCENE I. *The Forest of Arden.*

*Enter DUKE senior, AMIENS, and two or three Lords,  
like foresters.*

*Duke S.* Now, my co-mates and brothers in exile.  
Hath not old custom made this life more sweet  
Than that of painted pomp? Are not these woods  
More free from peril than the envious court?  
Here feel we but the penalty of Adam,  
The seasons' difference, as the icy fang  
And churlish chiding of the winter's wind,  
Which, when it bites and blows upon my body,  
Even till I shrink with cold, I smile and say  
'This is no flattery: these are counsellors 10  
That feelingly persuade me what I am.'  
Sweet are the uses of adversity,  
Which, like the toad, ugly and venomous,  
Wears yet a precious jewel in his head;  
And this our life exempt from public haunt  
Finds tongues in trees, books in the running brooks,  
Sermons in stones and good in everything.  
I would not change it.

- Am.* Happy is your grace,  
 • That can translate the stubbornness of fortune  
 • Into so quiet and so sweet a style. 20
- Duke S. Come, shall we go and kill us venison?  
 • And yet it irks me, the poor dappled fools,  
 Being native burghers of this desert city,  
 • Should in their own confines with forked heads  
 Have their round haunches gored.

- *First Lord.* Indeed, my Lord,  
 The melancholy Jaques grieves at that,  
 And, in that kind, swears you do, more usurp  
 Than doth your brother that hath banish'd you.  
 To-day my lord of Amiens and myself  
 Did steal behind him as he lay along 30  
 Under an oak, whose antique root peeps out  
 Upon the brook that brawls along this wood:  
 To the which place a poor sequester'd stag,  
 That from the hunter's aim had ta'en a hurt,  
 Did come to languish, and indeed, my lord,  
 The wretched animal heaved forth such groans  
 That their discharge did stretch his leathern coat  
 Almost to bursting, and the big round tears  
 Coursed one another down his innocent nose  
 In piteous chase; and thus the hairy fool, 40  
 Much marked of the melancholy Jaques,  
 Stood on the extremest verge of the swift brook,  
 Augmenting it with tears.

- Duke S. But what said Jaques?  
 Did he not moralize this spectacle?

- First Lord.* O, yes, into a thousand similes.  
 First, for his weeping into the needless stream;  
 • 'Poor deer,' quoth he, 'thou makest a testament  
 • As worldlings do, giving thy sum of more  
 To that which had too much': then, being there alone,  
 Left and abandon'd of his velvet friends, 50  
 • 'Tis right,' quoth he; 'thus misery doth part  
 • The flux of company': anon a careless herd,

Full of the pasture, jumps along by him  
 And never stays to greet him; 'Ay,' quoth Jaques,  
 'Sweep on, you fat and greasy citizens;  
 'Tis just the fashion: wherefore do you look  
 Upon that poor and broken bankrupt there?'  
 Thus most invectively he pierceth through  
 The body of the country, city, court,  
 Yea, and of this our life, swearing that we 60  
 Are mere usurpers, tyrants and what's worse,  
 To fright the animals and to kill them up  
 In their assign'd and native dwelling-place.

*Duke S.* And did you leave him in this contemplation?

*Sec. Lord.* We did, my lord, weeping and commenting  
 Upon the sobbing deer.

*Duke S.* Show me the place:  
 I love to cope him in these sullen fits,  
 For then he's full of matter.

*First Lord.* I'll bring you to him straight. [Exeunt

SCENE II. A room in the palace.

Enter DUKE FREDERICK, with Lords.

*Duke F.* Can it be possible that no man saw them?  
 It cannot be: some villains of my court  
 Are of consent and sufferance in this.

*First Lord.* I cannot hear of any that did see her.  
 The ladies, her attendants of her chamber,  
 Saw her a-bed, and in the morning early  
 They found the bed untreasured of their mistress.

*Sec. Lord.* My lord, the roynish clown, at whom so oft  
 Your grace was wont to laugh, is also missing.  
 Hisperia, the princess' gentlewoman, 10  
 Confesses that she secretly o'erheard  
 Your daughter and her cousin much commend  
 The parts and graces of the wrestler  
 That did but lately foil the sinewy Charles;

ACT II. SCENE III.

And she believes, wherever they are gone,  
That youth is surely in their company.

Duke F. Send to his brother; fetch that gallant hither;  
If he be absent, bring his brother to me;  
I'll make him find him: do this suddenly,  
And let not search and inquisition quail  
To bring again these foolish runaways.

20

[*Exeunt.*]

BEFORE OLIVER'S house.

Enter ORLANDO and ADAM, meeting.

Orl. Who's there?

Adam. What, my young master? O my gentle master!  
O my sweet master! O you memory  
Of old Sir Rowland! why, what make you here?  
Why are you virtuous? why do people love you?  
And wherefore are you gentle, strong and valiant?  
Why would you be so fond to overcome  
The bonny priser of the humorous duke?  
Your praise is come too swiftly home before you.  
Know you not, master, to some kind of men  
Their graces serve them but as enemies?  
No more do yours: your virtues, gentle master,  
Are sanctified and holy traitors to you.  
O, what a world is this, when what is comely  
Envenoms him that bears it!

10

Orl. Why, what's the matter?

Adam. O unhappy youth!  
Come not within these doors; within this roof  
The enemy of all your graces lives;  
Your brother—no, no brother; yet the son—  
Yet not the son, I will not call him son  
Of him I was about to call his father—  
Hath heard your praises, and this night he means  
To burn the lodging where you use to lie  
And you within it: if he fail of that,  
He will have other means to cut you off.

20



I overheard him and his practices.  
 This is no place; this house is but a butchery.  
 Abhor it, fear it, do not enter it.

Orl. Why, whither, Adam, wouldst thou have me go?

Adam No matter whither, so you come not here.

Orl. What, wouldst thou have me go and beg my food?  
 Or with a base and boisterous sword enforce  
 A thievish living on the common road?  
 This I must do, or know not what to do.  
 Yet this I will not do, do how I can,  
 I rather will subject me to the malice  
 Of a diverted blood and bloody brother.

Adam But do not so. I have five hundred crowns.  
 The thrifty hire I saved under your father,  
 Which I did store to be my foster-nurse  
 When service should in my old limbs lie lame  
 And unregarded age in corners thrown  
 I take that, and He that doth the ravens feed,  
 Yea, providently caters for the sparrow,  
 Be comfort to my age! Here is the gold;  
 All this I give you. Let me be your servant.  
 Though I look old, yet I am strong and lusty;  
 For in my youth I never did apply  
 Hot and rebellious liquors in my blood,  
 Nor did not with unbashful forehead woo  
 The means of weakness and debility,  
 Therefore my age is as a lusty winter,  
 Frosty, but kindly: let me go with you;  
 I'll do the service of a younger man  
 In all your business and necessities.

Orl. O good old man, how well in thee appears  
 The constant service of the antique world,  
 When service sweat for duty, not for meed!  
 Thou art not for the fashion of these times,  
 Where none will sweat but for promotion,  
 And having that, do choke their service up  
 Even with the having: it is not so with thee.

But, poor old man, thou prunest a rotten tree,  
That cannot so much as a blossom yield  
In ~~Heu~~ of all thy pains and husbandry.  
But come thy ways; we'll go along together,  
And ere we have thy youthful wages spent,  
We'll light upon some settled low content.

*Adam.* Master, go on, and I will follow thee,  
To the last gasp, with truth and loyalty. 70  
From seventeen years till now almost fourscore  
Here lived I, but now live here no more.  
At seventeen years many their fortunes seek;  
But at fourscore it is too late a week:  
Yet fortune cannot recompense me better  
Than to die well and not my master's debtor. [Exeunt.

SCENE IV. *The Forest of Arden.*

*Enter ROSALIND for GANYMEDE, CELIA for ALIENA,  
and TOUCHSTONE.*

*Ros.* O Jupiter, how weary are my spirits!

*Touch.* I care not for my spirits, if my legs were not  
weary. *How much more weary are they*

*Ros.* I could find in my heart to disgrace my man's apparel  
and to cry like a woman; but I must comfort the weaker  
vessel, as doublet and hose ought to show itself courageous  
to petticoat: therefore courage, good Aliena!

*Cel.* I pray you, bear with me; I cannot go no further.

*Touch.* For my part, I had rather bear with you than bear  
you; yet I should bear no cross if I did bear you, for I think  
you have no money in your purse. 11

*Ros.* Well, this is the forest of Arden.

• *Touch.* Ay, now am I in Arden; the more fool I; when  
I was at home, I was in a better place: but travellers must  
be content.

*Ros.* Ay, be so, good Touchstone.

*Enter CORIN and SILVIUS.*

Look you, who comes here; a young man and an old in solemn talk.

*Cor.* That is the way to make her scorn you still.

*Sil.* O Corin, that thou knew'st how I do love her! 20

*Cor.* I partly guess; for I have loved ere now.

*Sil.* No, Corin, being old, thou canst not guess,  
Though in thy youth thou wast as true a lover  
As ever sigh'd upon a midnight pillow:  
But if thy love were ever like to mine—  
As sure I think did never man love so—  
How many actions most ridiculous  
Hast thou been drawn to by thy fantasy?

*Cor.* Into a thousand that I have forgotten.

*Sil.* O, thou didst then ne'er love so heartily! 30  
If thou remember'st not the slightest folly  
That ever love did make thee run into,  
Thou hast not loved:  
Or if thou hast not sat as I do now,  
Wearing thy hearer in thy mistress' praise,  
Thou hast not loved:  
Or if thou hast not broke from company  
Abruptly, as my passion now makes me,  
Thou hast not loved.

O Phebe, Phebe, Phebe! [Exit.

*Ros.* Alas, poor shepherd! searching of thy wound, 41  
I have by hard adventure found mine own.

*Touch.* And I mine. I remember, when I was in love I  
broke my sword upon a stone and bid him take that for  
coming a-night to Jane Smile; and I remember the kissing  
of her batlet and the cow's dugs that her pretty chopt hands  
had milked; and I remember the wooing of a peascod instead  
of her, from whom I took two cods and, giving her them  
again, said with weeping tears 'Wear these for my sake.'  
We that are true lovers run into strange capers: but as all  
is mortal in nature, so is all nature in love mortal in folly. 51

*Ros.* Thou speakest wiser than thou art, ware of.

*Touch.* Nay, I shall ne'er be ware of mine own wit till  
I break my shins against it.

*Ros.* Joye, Jove! this shepherd's passion  
Is much upon my fashion.

*Touch.* And mine; but it grows something stale with me.

*Cel.* I pray you, one of you question yond man  
If he for gold will give us any food:  
I faint almost to death.

*Touch.* Holla, you clown! 60

*Ros.* Peace, fool: he's not thy kinsman.

*Cor.* Who calls?

*Touch.* Your betters, sir.

*Cor.* Else are they very wretched.

*Ros.* Peace, I say. Good even to you, friend.

*Cor.* And to you, gentle sir, and to you all.

*Ros.* I prithee, shepherd, if that love or gold  
Can in this desert place buy entertainment,  
Bring us where we may rest ourselves and feed:  
Here's a young maid with travel much oppress'd  
And faints for succour.

*Cor.* Fair sir, I pity her  
And wish, for her sake more than for mine own, 70  
My fortunes were more able to relieve her;  
But I am shepherd to another man  
And do not shear the fleeces that I graze:  
My master is of churlish disposition  
And little recks to find the way to heaven  
By doing deeds of hospitality:  
Besides, his cote, his flocks and bounds of feed  
Are now on sale, and at our sheepte now,  
By reason of his absence, there is nothing  
That you will feed on; but what is, come see, 80  
And in my voice most welcome shall you be.

*Ros.* What is he that shall buy his flock and pasture?

*Cor.* That young swain that you saw here but erewhile,  
That little cares for buying anything.

*Ros.* I pray thee, if it stand with honesty,  
Buy thou the cottage, pasture and the flock,  
And thou shalt have to pay for it of us.

*Cel.* And we will mend thy wages. I like this place,  
And willingly could waste my time in it.

*Cor.* Assuredly the thing is to be sold: 90  
Go with me: if you like upon report  
The soil, the profit, and this kind of life,  
I will your very faithful feeder be  
And buy it with your gold right suddenly. [Exeunt.

SCENE V. *The forest.*

*Enter AMIENS, JAQUES, and others.*

SONG.

Under the greenwood tree  
Who loves to lie with me,  
And turn his merry note  
Unto the sweet bird's throat,  
Come hither, come hither, come hither:  
Here shall he see  
No enemy  
But winter and rough weather.

*Jaq.* More, more, I prithee, more. 9

*Ami.* It will make you melancholy, Monsieur Jaques.

*Jaq.* I thank it. More, I prithee, more. I can suck  
melancholy out of a song, as a weasel sucks eggs. More, I  
prithee, more.

*Ami.* My voice is ragged: I know I cannot please you.

*Jaq.* I do not desire you to please me; I do desire you  
to sing. Come, more; another stanza: call you 'em stanzas?

*Ami.* What you will, Monsieur Jaques.

*Jaq.* Nay, I care not for their names; they owe me nothing. Will you sing?

*Ami.* More at your request than to please myself. 20

*Jaq.* Well then, if ever I thank any man, I'll thank you; but that they call compliment is like the encounter of two dog-apes, and when a man thanks me heartily, methinks I have given him a penny and he renders me the beggarly thanks. Come, sing; and you that will not, hold your tongues.

*Ami.* Well, I'll end the song. Sirs, cover the while; the duke will drink under this tree. He hath been all this day to look you.

*Jaq.* And I have been all this day to avoid him. He is too disputable for my company: I think of as many matters as he, but I give heaven thanks and make no boast of them. Come, warble, come. 33

SONG.

Who doth ambition shun [*All together here.*  
And loves to live i' the sun,  
Seeking the food he eats  
And pleased with what he gets,  
Come hither, come hither, come hither:  
Here shall he see

No enemy 40  
But winter and rough weather.

*Jaq.* I'll give you a verse to this note that I made yesterday in despite of my invention.

*Ami.* And I'll sing it.

*Jaq.* Thus it goes:—

If it do come to pass  
That any man turn ass,  
Leaving his wealth and ease,  
A stubborn will to please,  
Ducdame, ducdame, ducdame: 50

Here shall he see

Gross fools as he,

An if he will come to me.

*Ami.* What's that 'ducdame'?

*Jaq.* 'Tis a Greek invocation, to call fools into a circle. I'll go sleep, if I can; if I cannot, I'll raile against all the firstborn of Egypt.

*Ami.* And I'll go seek the duke: his banquet is prepared. [*Exeunt severally.*]

#### SCENE VI. *The forest.*

*Enter ORLANDO and ADAM.*

*Adam.* Dear master, 'I can go no further: O, I die for food! Here lie I down, and measure out my grave. Farewell, kind master.

*Orl.* Why, how now, Adam! no greater heart in thee? Live a little; comfort a little; cheer thyself a little. If this uncouth forest yield any thing savage, I will either be food for it or bring it for food to thee. Thy conceit is nearer death than thy powers. For my sake be comfortable; hold death awhile at the arm's end: I will here be with thee presently; and if I bring thee not something to eat, I will give thee leave to die: but if thou diest before I come, thou art a mocker of my labour. Well said! thou lookest cheerly, and I'll be with thee quickly. Yet thou liest in the bleak air: come, I will bear thee to some shelter; and thou shalt not die for lack of a dinner, if there live any thing in this desert. Cheerly, good Adam! [*Exeunt.*]

#### SCENE VII. *The forest.*

*A table set out. Enter DUKE senior, AMIENS, and Lords like outlaws.*

*Duke S.* I think he be transform'd into a beast: For I can no where find him like a man.

*First Lord.* My lord, he is but even now gone hence: Here was he merry, hearing of a song.

*Duke S.* If he, compact of jars, grow musical,  
We shall have shortly discord in the spheres.  
Go seek him: tell him I would speak with him.

*Enter JAQUES.*

*First Lord.* He saves my labour by his own approach.

*Duke S.* Why, how now, monsieur! what a life is this,  
That your poor friends must woo your company? 10  
What, you look merrily!

*Jaq.* A fool, a fool! I met a fool i' the forest,  
A motley fool; a miserable world!  
As I do live by food, I met a fool;  
Who laid him down and bask'd him in the sun,  
And rail'd on Lady Fortune in good terms,  
In good set terms and yet a motley fool.  
'Good morrow, fool,' quoth I. 'No, sir,' quoth he,  
'Call me not fool till heaven hath sent me fortune':  
And then he drew a dial from his pocket, touch 20  
And, looking on it with lack-lustre eye,  
Says very wisely, 'It is ten o'clock:  
Thus we may see,' quoth he, 'how the world wags:  
'Tis but an hour ago since it was nine,  
And after one hour more 'twill be eleven;  
And so, from hour to hour, we ripe and ripe,  
And then, from hour to hour, we rot and rot;  
And thereby hangs a tale.' When I did hear  
The motley fool thus moral on the time,  
My lungs began to crow like chanticleer, 30  
That fools should be so deep-contemplative,  
And I did laugh sans intermission  
An hour by his dial. O noble fool!  
A worthy fool! Motley's the only wear.

*Duke S.* What fool is this?

*Jaq.* O, worthy fool! One that hath been a courtier,  
And says, if ladies be but young and fair,  
They have the gift to know it: and in his brain,  
Which is as dry as the remainder biscuit  
After a voyage, he hath strange places cramm'd 40



With observation, the which he vents  
In mangled forms. O that I were a fool!  
I am ambitious for a motley coat.

Duke S. Thou shalt have one.

Jaq. It is my only suit;  
Provided that you weed your better judgements  
Of all opinion that grows rank in them  
That I am wise. I must have liberty  
Withal, as large a charter as the wind,  
To blow on whom I please; for so fools have;  
And they that are most galled with my folly,  
They most must laugh. And why, sir, must they so?  
The 'why' is plain as way to parish church:  
He that a fool doth very wisely hit  
Doth very foolishly, although he smart,  
[Not to] seem senseless of the bob: if not,  
The wise man's folly is anatomized  
Even by the squandering glances of the fool.  
Invest me in my motley: give me leave  
To speak my mind, and I will through and through  
Cleanse the foul body of the infected world,  
If they will patiently receive my medicine. 50 60

Duke S. Fie on thee! I can tell what thou wouldst do.

Jaq. What, for a counter, would I do but good?

Duke S. Most mischievous foul sin, in chiding sin:  
For thou thyself hast been a libertine,  
As sensual as the brutish sting itself;  
And all the embossed sores and headed evils,  
That thou with license of free foot hast caught,  
Wouldst thou discharge into the general world.

Jaq. Why, who cries out on pride,  
That can therein tax any private party?  
Doth it not flow as hugely as the sea,  
Till that the wearer's very means do ebb?  
What woman in the city do I name,  
When that I say the city-woman bears  
The cost of princes on unworthy shoulders? 70

Who can come in, and say that I mean her;  
 When such a one as she such is her neighbour?  
 Or what is he of basest function ~~holding the~~  
 That says his bravery is not of my cost, 80  
 Thinking that I mean him, but therein suits  
 His folly to the mettle of my speech?  
 There then; how then? what then? Let me see wherein  
 My tongue hath wrong'd him: if it do him right,  
 Then he hath wrong'd himself; if he be free,  
 Why then my taxing like a wild-goose flies,  
 Unchain'd of any man. But who comes here?

*Enter ORLANDO, with his sword drawn.*

Orl. Forbear, and eat no more.

Jaq. Why, I have eat none yet.

Orl. Nor shalt not, till necessity be served.

Jaq. Of what kind should this cock come of? 90

Duke S. Art thou thus bolden'd, man, by thy distress,  
 Or else a rude despiser of good manners,  
 That in civility thou seem'st so empty?

Orl. You touch'd my vein at first: the thorny point  
 Of bare distress hath ta'en from me the show  
 Of smooth civility: yet am I inland bred  
 And know some nurture. But forbear, I say:  
 He dies that touches any of this fruit  
 Till I and my affairs are answered.

Jaq. An you will not be answered with reason, I must  
 die. 101

Duke S. What would you have? Your gentleness shall  
 force

More than your force move us to gentleness.

Orl. I almost die for food; and let me have it.

Duke S. Sit down and feed, and welcome to our table.

Orl. Speak you so gently? Pardon me, I pray you:  
 I thought that all things had been savage here;  
 And therefore put I on the countenance

Of stern commandment. But what'er you are

That in this desert inaccessible, 110  
 Under the shade of melancholy boughs,  
 Lose and neglect the creeping hours of time;  
 If ever you have look'd on better days,  
 If ever been where bells have knoll'd to church,  
 If ever sat at any good man's feast,  
 If ever from your eyelids wiped a tear  
 And know what 'tis to pity and be pitied,  
 Let gentleness my strong enforcement be:  
 In the which hope I blush, and hide my sword.

*Duke S.* True is it that we have seen better days, 120  
 And have with holy bell been knoll'd to church  
 And sat at good men's feasts and wiped our eyes  
 Of drops that sacred pity hath engender'd:  
 And therefore sit you down in gentleness  
 And take upon command what help we have  
 That to your wanting may be minister'd

*Orl.* Then but forbear your food a little while,  
 Whiles, like a doe, I go to find my fawn 130  
 And give it food. There is an old poor man,  
 Who after me hath many a weary step  
 Limp'd in pure love: till he be first sufficed,  
 Oppress'd with two weak evils, age and hunger,  
 I will not touch a bit.

*Duke S.* Go find him out,  
 And we will nothing waste till you return.

*Orl.* I thank ye; and be blest for your good comfort!  
 [Exit.]

*Duke S.* Thou seest we are not all alone unhappy:  
 This wide and universal theatre  
 Presents more woeful pageants than the scene  
 Wherein we play in.

*Jaq.* All the world's a stage, 140  
 And all the men and women merely players:  
 They have their exits and their entrances;  
 And one man in his time plays many parts,  
 His acts being seven ages. At first the infant,

Mewling and puking in the nurse's arms.  
 And then the whining school-boy, with his satchel  
 And shining morning face, creeping like snail  
 Unwillingly to school. And then the lover,  
 Sighing like furnace, with a woeful ballad  
 Made to his mistress' eyebrow. Then a soldier,  
 Full of strange oaths and bearded like the pard, 150  
 Jealous in honour, sudden and quick in quarrel,  
 Seeking the bubble reputation  
 Even in the cannon's mouth. And then the justice,  
 In fair round belly with good canon lined,  
 With eyes severe and beard of formal cut,  
 Full of wise saws and modern instances;  
 And so he plays his part. The sixth age shifts  
 Into the lean and slipper'd pantaloen,  
 With spectacles on nose and pouch on side,  
 His youthful hose, well saved, a world too wide 160  
 For his shrunk shank; and his big manly voice,  
 Turning again toward childish treble, pipes,  
 And whistles in his sound. Last scene of all,  
 That ends this strange eventful history,  
 Is second childishness and mere oblivion,  
 Sans teeth, sans eyes, sans taste, sans everything.

*Re-enter ORLANDO, with ADAM.*

Duke S. Welcome. Set down your venerable burden,  
 And let him feed.

Orl. I thank you most for him.

Adam. So had you need:

I scarce can speak to thank you for myself. 170

Duke S. Welcome; fall to: I will not trouble you  
 As yet, to question you about your fortunes.  
 Give us some music; and, good cousin, sing.

SONG.

Ami. Blow, blow, thou winter wind,  
 Thou art not so unkind  
 As man's ingratitude;

c Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath be rude.

Heigh-ho! sing, heigh-ho! unto the green holly: 180  
Most friendship is feigning, most loving mere folly:

Then, heigh-ho, the holly! *Heigh*  
This life is most jolly.

Freeze, freeze, thou bitter sky,  
That dost not bite so nigh  
As benefits forgot:

Though thou the waters warp,  
Thy sting is not so sharp  
As friend remember'd not.

Heigh-ho! sing, &c.

190

*Duke S.* If that you were the good Sir Rowland's son,  
As you have whisper'd faithfully you were,  
And as mine eye doth his effigies witness  
Most truly linn'd and living in your face,  
Be truly welcome hither: I am the duke  
That loved your father: the residue of your fortune,  
Go to my cave and tell me. Good old man,  
Thou art right welcome as thy master is.  
Support him by the arm. Give me your hand,  
And let me all your fortunes understand.

[*Exeunt.*]

## ACT III.

SCENE I. *A room in the palace.**Enter DUKE FREDERICK, Lords, and OLIVER.*

*Duke F.* Not see him since? Sir, sir, that cannot be:  
But were I not the better part made mercy,  
I should not seek an absent argument  
Of my revenge, thou present. But look to it:

Find out thy brother, wheresoe'er he is;  
 Seek him with candle; bring him dead or living  
 Within this twelvemonth, or turn thou no more  
 To seek a living in our territory.  
 Thy lands and all things that thou dost call thine  
 Worth seizure do we seize into our hands, 10  
 Till thou canst quit thee by thy brother's mouth  
 Of what we think against thee.

*Oli.* O that your highness knew my heart in this!  
 I never loved my brother in my life.

*Duke F.* More villain thou. Well, push him out of doors;  
 And let my officers of such a nature  
 Make an extent upon his house and lands:  
 Do this expediently and turn him going. [Exeunt.

SCENE II. The forest.

*Enter ORLANDO, with a paper.*

*Orl.* Hang there, my verse, in witness of my love:  
 And thou, thrice-crowned queen of night, survey  
 With thy chaste eye, from thy pale sphere above,  
 Thy huntress' name that my full life doth sway.  
 O Rosalind! these trees shall be my books  
 And in their barks my thoughts I'll character;  
 That every eye which in this forest looks  
 Shall see thy virtue witness'd every where.

Run, run, Orlando; carve on every tree 9  
 The fair, the chaste and unexpressive she. [Exit.

*Enter CORIN and TOUCHSTONE.*

*Cor.* And how like you this shepherd's life, Master Touchstone?

*Touch.* Truly, shepherd, in respect of itself, it is a good  
 life; but in respect that it is a shepherd's life, it is naught.  
 In respect that it is solitary, I like it very well; but in re-  
 spect that it is private, it is a very vile life. Now, in respect

it is in the fields, it pleaseth me well; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humour well; but as there is no more plenty in it, it goes much against my stomach. Hast any philosophy in thee, shepherd?

21

*Cor.* No more but that I know the more one sickens the worse at ease he is; and that he that wants money, means and content is without three good friends; that the property of rain is to wet and fire to burn; that good pasture makes fat sheep, and that a great cause of the night is lack of the sun; that he that hath learned no wit by nature nor art may complain of good breeding or comes of a very dull kindred.

*Touch.* Such a one is a natural philosopher. Wast ever in court, shepherd?

31

*Cor.* No, truly.

*Touch.* Then thou art damned.

*Cor.* Nay, I hope.

*Touch.* Truly, thou art damned, like an ill-roasted egg all on one side.

*Cor.* For not being at court? Your reason.

*Touch.* Why, if thou never wast at court, thou never sawest good manners; if thou never sawest good manners, then thy manners must be wicked; and wickedness is sin, and sin is damnation. Thou art in a parlous state, shepherd.

41

*Cor.* Not a whit, Touchstone: those that are good manners at the court are as ridiculous in the country as the behaviour of the country is most mockable at the court. You told me you salute not at the court, but you kiss your hands: that courtesy would be uncleanly, if courtiers were shepherds.

*Touch.* Instance, briefly; come, instance.

*Cor.* Why, we are still handling our ewes, and their fells, you know, are greasy.

*Touch.* Why, do not your courtier's hands sweat? and is not the grease of a mutton as wholesome as the sweat of a man? Shallow, shallow. A better instance, I say; come.

51

*Cor.* Besides, our hands are hard.

*Touch.* Your lips will feel them the sooner. Shallow again.  
A more sounder instance, come.

*Cor.* And they are often tarred over with the surgery of  
our sheep; and would you have us kiss tar? The courtier's  
hands are perfumed with civet.

*Touch.* Most shallow man! thou worms-meat, in respect of  
a good piece of flesh indeed! Learn of the wise, and ~~perpend~~:  
civet is of a baser birth than tar, the very uncleanly flux of a  
cat. Mend the instance, shepherd. 62

*Cor.* You have too courtly a wit for me: I'll rest.

*Touch.* Wilt thou rest ~~damned~~? God help thee, shallow  
man! God make incision in thee! thou art raw.

*Cor.* Sir, I am a true labourer: I earn that I eat, get  
that I wear, owe no man hate, envy no man's happiness,  
glad of other men's good, content with my harm, and the  
greatest of my pride is to see my ewes graze and my lambs  
suck. 70

*Touch.* That is another simple sin in you, to bring the  
ewes and the rams together. If thou beest not damned for  
this, the devil himself will have no shepherds; I cannot see  
else how thou shouldst 'scape.

*Cor.* Here comes young Master Ganymede, my new mis-  
tress's brother.

*Enter ROSALIND, with a paper, reading.*

From the east to western Ind,  
No jewel is like Rosalind. *me*  
Her worth, being mounted on the wind,  
Through all the world bears Rosalind. 80  
All the pictures fairest lined  
Are but black to Rosalind.  
Let no face be kept in mind  
But the fair of Rosalind.

*Touch.* I'll rhyme you so eight years together, dinners and  
suppers and sleeping-hours excepted: it is the right butter-  
women's rank to market.



*Ros.* Out, fool!

*Touch.* For a ~~taste~~:

If a hart do lack a hind,

90

Let him seek out Rosalind.

If the cat will after kind,

So be sure will Rosalind.

Winter garments must be lined,

So must slender Rosalind.

They that reap must sheaf and bind;

Then to cart with Rosalind.

Sweetest nut hath sourest rind,

Such a nut is Rosalind.

He that sweetest rose will find

100

Must find love's prick and Rosalind.

This is the very false gallop of verses: why do you infect  
yourself with them?

*Ros.* Peace, you dull fool! I found them on a tree.

*Touch.* Truly, the tree yields bad fruit.

*Ros.* I'll graff it with you, and then I shall graff it with  
a medlar: then it will be the earliest fruit i' the country;  
for you'll be rotten ere you be half ripe, and that's the  
right virtue of the medlar.

*Touch.* You have said; but whether wisely or no, let the  
forest judge.

111

*Enter CELIA, with a writing.*

*Ros.* Peace!

Here comes my sister, reading: stand aside.

*Cel.* [*Reads*]

Why should this a desert be?

For it is unpeopled? No;

Tongues I'll hang on every tree,

That shall civil sayings show:

Some, how brief the life of man

Runs his erring pilgrimage,

That the stretching of a span

120

Buckles in his sum of age;

•.

Some, of violated vows  
'Twixt the souls of friend and friend:

But upon the fairest boughs,

Or at every sentence's end,

Will I Rosalinda write,

Teaching all that read to know

The quintessence of every sprite

Heaven would in little show.

Therefore Heaven Nature charged

130

That one body should be fill'd

With all graces wide-enlarged:

Nature presently distill'd

Helen's cheek, but not her heart,

Cleopatra's majesty,

Atalanta's better part,

Sad Lucretia's modesty.

Thus Rosalind of many parts

By heavenly synod was devised,

Of many faces, eyes and hearts,

140

To have the touches dearest prized.

Heaven would that she these gifts should have,

And I to live and die her slave.

*Ros.* O most gentle ~~pulpiter~~! what tedious homily of love  
have you wearied your parishioners withal, and never cried,  
'Have patience, good people'!

*Cel.* How now! back, friends! Shepherd, go off a little.  
Go with him, sirrah.

*Touch.* Come, shepherd, let us make an honourable re-  
treat; though not with bag and baggage, yet with scrip and  
scrippag. [*Exeunt Corin and Touchstone.*]

*Cel.* Didst thou hear these verses? 152

*Ros.* O, yes, I heard them all, and more too; for some of  
them had in them more feet than the verses would bear.

*Cel.* That's no matter: the feet might bear the verses.

*Ros.* Ay, but the feet were lame and could not bear them-  
selves without the verse and therefore stood lamely in the  
verse.

*Cel.* But didst thou hear without wondering how thy name should be hanged and carved upon these trees? 168

*Ros.* I was seven of the nine days out of the wonder before you came; for look here what I found on a palm-tree. I was never so be-rhymed since Pythagoras' time, that I was an Irish rat, which I can hardly remember.

*Cel.* Trow you who hath done this?

*Ros.* Is it a man?

*Cel.* And a chain, that you once wore, about his neck. Change you colour?

*Ros.* I prithee, who? 169

*Cel.* O Lord, Lord! It is a hard matter for friends to meet; but mountains may be removed with earthquakes and so encounter.

*Ros.* Nay, but who is it?

*Cel.* Is it possible?

*Ros.* Nay, I prithee now with most petitionary vehemence, tell me who it is.

*Cel.* O wonderful, wonderful, and most wonderful wonderful! and yet again wonderful, and after that, out of all hooping! 179

*Ros.* Good my complexion! dost thou think, though I am caparisoned like a man, I have a doublet and hose in my disposition? One inch of delay more is a South-sea of discovery. I prithee, tell me who is it quickly, and speak apace. I would thou couldst stammer, that thou mightst pour this concealed man out of thy mouth, as wine comes out of a narrow-mouthed bottle, either too much at once, or none at all. I prithee, take the cork out of thy mouth that I may drink thy tidings. Is he of God's making? What-manner of man? Is his head worth a hat, or his chin worth a beard? 190

*Cel.* Nay, he hath but a little beard.

*Ros.* Why, God will send more, if the man will be thank-

ful: let me stay the growth of his beard, if thou delay me not the knowledge of his chin.

*Cel.* It is young Orlando that tripped up the wrestler's heels and your heart both in an instant.

*Ros.* Nay, but the devil take mocking: speak, sad brow and true maid.

*Cel.* I' faith, coz, 'tis he.

*Ros.* Orlando?

200

*Cel.* Orlando.

*Ros.* Alas the day! what shall I do with my doublet and hose? What did he when thou sawest him? What said he? How looked he? Wherein went he? What makes he here? Did he ask for me? Where remains he? How parted he with thee? and when shalt thou see him again? Answer me in one word.

*Cel.* You must borrow me Gargantua's mouth first: 'tis a word too great for any mouth of this age's size. To say ay and no to these particulars is more than to answer in a catechism.

211

*Ros.* But doth he know that I am in this forest and in man's apparel? Looks he as freshly as he did the day he wrestled?

*Cel.* It is as easy to count atomies as to resolve the propositions of a lover; but take a taste of my finding him, and relish it with good observance. I found him under a tree, like a dropped acorn.

*Ros.* It may well be called Jove's tree, when it drops forth such fruit.

220

*Cel.* Give me audience, good madam.

*Ros.* Proceed.

*Cel.* There lay he, stretched along, like a wounded knight.

*Ros.* Though it be pity to see such a sight, it well becomes the ground.

*Cel.* Cry 'hollo' to thy tongue, I prithee; it curvets unseasonably. He was furnished like a hunter.

*Ros.* O, ominous! he comes to kill my heart.

*Cel.* I would sing my song without a burden: thou bringest me out of tune. 230

*Ros.* Do you not know I am a woman? when I think, I must speak. Sweet, say on.

*Cel.* You bring me out. Soft! comes he not here?

*Enter ORLANDO and JACQUES.*

*Ros.* 'Tis he: slink by, and note him.

*Jaq.* I thank you for your company; but, good faith, I had as lief have been myself alone.

*Orl.* And so had I; but yet, for fashion sake, I thank you too for your society.

*Jaq.* God be wi' you: let's meet as little as we can.

*Orl.* I do desire we may be better strangers. 240

*Jaq.* I pray you, mar no more trees with writing love-songs in their barks.

*Orl.* I pray you, mar no more of my verses with reading them ill-favourably.

*Jaq.* Rosalind is your love's name?

*Orl.* Yes, just.

*Jaq.* I do not like her name.

*Orl.* There was no thought of pleasing you when she was christened.

*Jaq.* What stature is she of? 250

*Orl.* Just as high as my heart.

*Jaq.* You are full of pretty answers. Have you not been acquainted with goldsmiths' wives, and conned them out of rings?

*Orl.* Not so; but I answer you, right painted cloth, from whence you have studied your questions.

*Jaq.* You have a nimble wit: I think 'twas made of Atalanta's heels. Will you sit down with me? and we two will rail against our mistress the world and all our misery.

*Orl.* I will chide no breather in the world but myself, against whom I know most faults. 261

Jaq. The worst fault you have is to be in love.

Orl. 'Tis a fault I will not change for your best virtue.

I am weary of you.

Jaq. By my troth, I was seeking for a fool when I found you.

Orl. He is drowned in the brook: look but in, and you shall see him.

Jaq. There I shall see mine own figure. 269

Orl. Which I take to be either a fool or a cipher.

Jaq. I'll tarry no longer with you: farewell, good Signior Love.

Orl. I am glad of your departure: adieu, good Monsieur Melancholy. [Exit Jaques.]

Ros. [Aside to Celia] I will speak to him like a saucy lackey and under that habit play the knave with him. Do you hear, forester?

Orl. Very well: what would you?

Ros. I pray you, what is't o' clock?

Orl. You should ask me what time o' day: there's no clock in the forest. 281

Ros. Then there is no true lover in the forest; else sighing every minute and groaning every hour would detect the lazy foot of Time as well as a clock.

Orl. And why not the swift foot of Time? had not that been as proper?

Ros. By no means, sir: Time travels in divers paces with divers persons. I'll tell you who Time ambles withal, who Time trots withal, who Time gallops withal and who he stands still withal. 290

Orl. I prithee, who doth he trot withal?

Ros. Marry, he trots hard with a young maid between the contract of her marriage and the day it is solemnized: if the interim be but a se'nnight, Time's pace is so hard that it seems the length of seven year.

*Orl.* Who ambles Time withal? 307

*Ros.* With a priest that lacks Latin and a rich man that hath not the gout, for the one sleeps easily because he cannot study and the other lives merrily because he feels no pain; the one lacking the burden of lean and wasteful learning, the other knowing no burden of heavy tedious penury; these Time ambles withal. 307

*Orl.* Who doth he gallop withal?

*Ros.* With a thief to the gallows, for though he go as softly as foot can fall, he thinks himself too soon there.

*Orl.* Who stays it still withal?

*Ros.* With lawyers in the vacation: for they sleep between term and term and then they perceive not how Time moves.

*Orl.* Where dwell you, pretty youth? 310

*Ros.* With this shepherdess, my sister; here in the skirts of the forest, like fringe upon a petticoat.

*Orl.* Are you native of this place?

*Ros.* As the cony that you see dwell where she is kindled.

*Orl.* Your accent is something finer than you could purchase in so removed a dwelling.

*Ros.* I have been told so of many: but indeed an old religious uncle of mine taught me to speak, who was in his youth an inland man: one that knew courtship too well, for there he fell in love. I have heard him read many lectures against it, and I thank God I am not a woman, to be touched with so many giddy offences as he hath generally taxed their whole sex withal. 323

*Orl.* Can you remember any of the principal evils that he laid to the charge of women?

*Ros.* There were none principal: they were all like one another as half-pence are, every one fault seeming monstrous till his fellow-fault came to match it.

*Orl.* I prithee, recount some of them. 329

*Ros.* No, I will not cast away my physic but on those that

are sick. There is a man haunts the forest, that abuses our young plants with carving 'Rosalind' on their barks; hangs odes upon hawthorns and elegies on brambles, all, forsooth, deifying the name of Rosalind: if I could meet that fancy-monger, I would give him some good counsel, for he seems to have the quotidian of love upon him.

• *Orl.* I am he that is so love-shaked: I pray you, tell me your remedy.

*Ros.* There is none of my uncle's marks upon you: he taught me how to know a man in love; in which cage of rushes I am sure you are not prisoner. 341

*Orl.* What were his marks?

*Ros.* A lean cheek, which you have not; a blue eye and sunken, which you have not; an unquestionable spirit, which you have not; a beard neglected, which you have not; but I pardon you for that, for simply your having in beard is a younger brother's revenue: then your hose should be ungartered, your bonnet unbanded, your sleeve unbuttoned, your shoe untied and every thing about you demonstrating a careless desolation; but you are no such man; you are rather point-device in your accoutrements as loving yourself than seeming the lover of any other. 352

*Orl.* Fair youth, I would I could make thee believe I love. •

*Ros.* Me believe it! you may as soon make her that you love believe it: which, I warrant, she is apter to do than to confess she does: that is one of the points in the which women still give the lie to their consciences. But, in good sooth, are you he that hangs the verses on the trees, wherein Rosalind is so admired? 360

*Orl.* I swear to thee, youth, by the white hand of Rosalind, I am that he, that unfortunate he.

• *Ros.* But are you so much in love as your rhymes speak?

*Orl.* Neither rhyme nor reason can express how much.

*Ros.* Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do: and the reason why they are not so punished and cured is, that the



lunacy is so ordinary that the whippers are in love too.\* Yet I profess curing it by counsel.

*Orl.* Did you ever cure any so?

370

*Ros.* Yes, one, and in this manner. He was to imagine me his love, his mistress; and I set him every day, to woo me: at which time would I, being but a moonish youth, grieve, be effeminate, changeable, longing and liking, proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles, for every passion some thing and for no passion truly any thing, as boys and women are for the most part cattle of this colour, would now like him, now loathe him; then entertain him, then forswear him; now weep for him, then spit at him; that I drove my suitor from his mad humour of love to a living humour of madness; which was, to forswear the full stream of the world and to live in a nook merely monastic. And thus I cured him; and this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in't.

385

*Orl.* I would not be cured, youth.

*Ros.* I would cure you, if you would but call me Rosalind and come every day to my cote and woo me.

*Orl.* Now, by the faith of my love, I will: tell me where it is.

*Ros.* Go with me to it and I'll show it you: and by the way you shall tell me where in the forest you live. Will you go?

*Orl.* With all my heart, good youth.

394

*Ros.* Nay, you must call me Rosalind. Come, sister, will you go?

[Exit Rosalind.]

SCENE III. The forest.

*Enter TOUCHSTONE and AUDREY; JACQUES behind.*

*Touch.* Come apace, good Audrey: I will fetch up your goats, Audrey. And how, Audrey? am I the man yet? doth my simple feature content you?

*Aud.* Your features! Lord warrant us! what features?

*Touch.* I am here with thee and thy goats, as the most capricious poet, honest Ovid, was among the Goths.

*Jaq.* [*Aside*] O knowledge ill-inhabited, worse than Jove in a thatched house! 8

*Touch.* When a man's verses cannot be understood, nor a man's good wit seconded with the forward child Understanding, it strikes a man more dead than a great reckoning in a little room. Truly, I would the gods had made thee poetical.

*Aud.* I do not know what 'poetical' is: is it honest indeed and word? is it a true thing?

*Touch.* No, truly; for the truest poetry is the most feigning; and lovers are given to poetry, and what they swear in poetry may be said as lovers they do feign. 17

*Aud.* Do you wish then that the gods had made me poetical?

*Touch.* I do, truly; for thou swærest to me thou art honest: now, if thou wert a poet, I might have some hope thou didst feign.

*Aud.* Would you not have me honest?

*Touch.* No, truly, unless thou wert hard-favoured; for honesty coupled to beauty is to have honey a sauce to sugar.

*Jaq.* [*Aside*] A material fool! ~~with the gods~~

*Aud.* Well, I am not fair; and therefore I pray the gods make me honest.

*Touch.* Truly, and to cast away honesty upon a foul slut were to put good meat into an unclean dish. 30

*Aud.* I am not a slut, though I thank the gods I am foul.

*Touch.* Well, praised be the gods for thy foulness! slut-tishness may come hereafter. But be it as it may be, I will marry thee, and to that end I have been with Sir Oliver Martext, the vicar of the next village, who hath promised to meet me in this place of the forest and to couple us.

*Jaq.* [*Aside*] I would fain see this meeting.

• *Aud.* Well, the gods give us joy!

*Touch.* Amen. A man may, if he were of a fearful heart, stagger in this attempt; for here we have no temple but the wood, no assembly but horn-beasts. But what though? Courage! As horns are odious, they are necessary. It is said, 'many a man knows no end of his goods:' right, many a man has good horns, and knows no end of them. Well, that is the dowry of his wife; 'tis none of his own getting. Horns? Even so. Poor men alone? No, no; the noblest deer hath them as huge as the rascal. Is the single man therefore blessed? No: as a walled town is more worthier than a village, so is the forehead of a married man more honourable than the bare brow of a bachelor; and by how much defence is better than no skill, by so much is a horn more precious than to want. Here comes Sir Oliver. 52

*Enter SIR OLIVER MARTEXT.*

Sir Oliver Martext, you are well met: will you dispatch us here under this tree, or shall we go with you to your chapel?

*Sir Oli.* Is there none here to give the woman?

*Touch.* I will not take her on gift of any man.

*Sir Oli.* Truly, she must be given, or the marriage is not lawful.

*Jaq.* [*Advancing*] Proceed, proceed: I'll give her. 59

*Touch.* Good even, good Master What-ye-call't: how do you, sir? You are very well met: God wold you for your last company: I am very glad to see you: even a toy in hand here, sir: nay, pray be covered.

*Jaq.* Will you be married, motley?

*Touch.* As the ox hath his bow, sir, the horse his curb and the falcon her bells, so man hath his desires; and as pigeons bill, so wedlock would be nibbling.

*Jaq.* And will you, being a man of your breeding, be married under a bush like a beggar? Get you to church, and have a good priest that can tell you what marriage is: this fellow will but join you together as they join wainscot; then one of you will prove a shrunk panel and, like green timber, warp, warp.

*Touch.* [*Aside*] I am not in the mind but I were better to be married of him than of another: for he is not like to marry me well; and not being well married, it will be a good excuse for me hereafter to leave my wife.

*Jaques.* Go thou with me, and let me counsel thee.

*Touch.* Come, sweet Audrey:

Farewell, good Master Oliver: not,—

80

O sweet Oliver,

O brave Oliver,

Leave me not behind thee:

but,—

Wind away,

Begone, I say,

I will not to wedding with thee.

[*Exeunt Jaques, Touchstone and Audrey.*]

*Sir Oli.* 'Tis no matter: ne'er a fantastical knave of them all shall flout me out of my calling. [*Exit.*]

#### SCENE IV. *The forest.*

*Enter ROSALIND and CELIA.*

*Ros.* Never talk to me; I will weep.

*Cel.* Do, I prithee; but yet have the grace to consider that tears do not become a man.

*Ros.* But have I not cause to weep?

*Cel.* As good cause as one would desire; therefore weep.

*Ros.* His very hair is of the dissembling colour.

*Cel.* Something browner than Judas's: marry, his kisses are Judas's own children.

*Ros.* I' faith, his hair is of a good colour.

*Cel.* An excellent colour: your chestnut was ever the offly colour. 11

*Ros.* And his kissing is as full of sanctity as the touch of holy bread.

*Cel.* He hath bought a pair of cast lips of Diana: a nun

of winter's sisterhood kisses not more religiously: the very  
ice of chastity is in them.

*Ros.* But why did he swear he would come this morning,  
and comes not?

*Cel.* Nay, certainly, there is no truth in him.

*Ros.* Do you think so? 20

*Cel.* Yes; I think he is not a pick-purse nor a horse-  
stealer, but for his verity in love, I do think him as concave  
as a covered goblet or a worm-eaten nut.

*Ros.* Not true in love?

*Cel.* Yes, when he is in; but I think he is not in.

*Ros.* You have heard him swear downright he was.

*Cel.* 'Was' is not 'is': besides, the oath of a lover is no  
stronger than the word of a tapster; they are both the  
confirmer of false reckonings. He attends here in the forest  
on the duke your father. 30

*Ros.* I met the duke yesterday, and had much question  
with him: he asked me of what parentage I was; I told him,  
of as good as he; so he laughed and let me go. But what  
talk we of fathers, when there is such a man as Orlando?

*Cel.* O, that's a brave man! he writes brave verses, speaks  
brave words, swears brave oaths and breaks them bravely,  
quite traverse, athwart the heart of his lover; as a puisny  
tilter, that spurs his horse but on one side, breaks his staff  
like a noble goose: but all's brave that youth mounts and  
folly guides. Who comes here? 40

*Enter CORIN.*

*Cor.* Mistress and master, you have oft enquired  
After the shepherd that complain'd of love,  
Who you saw sitting by me on the turf,  
Praising the proud disdainful shepherdess  
That was his mistress.

*Cel.* Well, and what of him?

*Cor.* If you will see a pageant truly play'd,  
Between the pale complexion of true love  
And the red glow of scorn and proud disdain,

Go hence a little and I shall conduct you,  
If you will mark it.

*Ros.* O, come, let us remove: 50  
The sight of lovers feedeth those in love.  
Bring us to this sight, and you shall say  
I'll prove a busy actor in their play. [*Exeunt.*]

SCENE V. *Another part of the forest.*

*Enter SILVIUS and PHEBE.*

*Sil.* Sweet Phebe, do not scorn me; do not, Phebe;  
Say that you love me not, but say not so  
In bitterness. The common executioner,  
Whose heart the accustom'd sight of death makes hard,  
Falls not the axe upon the humbled neck  
But first begs pardon: will you sterner be  
Than he that dies and lives by bloody drops?

*Enter ROSALIND, CELIA, and CORIN, behind.*

*Phe.* I would not be thy executioner:  
I fly thee, for I would not injure thee.  
Thou tell'st me there is murder in mine eye: 10  
'Tis pretty, sure, and very probable,  
That eyes, that are the frail'st and softest things,  
Who shut their coward gates on atomies,  
Should be call'd tyrants, butchers, murderers!  
Now I do frown on thee with all my heart;  
And if mine eyes can wound, now let them kill thee:  
Now counterfeit to swoon; why now fall down;  
Or if thou canst not, O, for shame, for shame,  
Lie not, to say mine eyes are murderers!  
Now show the wound mine eye hath made in thee: 20  
Scratch thee but with a pin, and there remains  
Some scar of it; lean but upon a rush,  
The cicatrice and capable impressure  
Thy palm some moment keeps; but now mine eyes,  
Which I have darted at thee, hurt thee not,

Nor, I am sure, there is no force in eyes  
That can do hurt.

*Sil.* O dear Phebe,  
If ever,—as that ever may be near,—  
You meet in some fresh cheek the power of fancy,  
Then shall you know the wounds invisible 30  
That love's keen arrows make.

*Phe.* But till that time  
Come not thou near me: and when that time comes,  
Afflict me with thy mocks, pity me not;  
As till that time I shall not pity thee.

*Ros.* And why, I pray you? Who might be your mother,  
That you insult, exult, and all at once,  
Over the wretched? What though you have no beauty,—  
As, by my faith, I see no more in you  
Than without candle may go dark to bed—  
Must you be therefore proud and pitiless? 40  
Why, what means this? Why do you look on me?  
I see no more in you than in the ordinary  
Of nature's sale-work. 'Od's my little life,  
I think she means to tangle my eyes too!  
No, faith, proud mistress, hope not after it:  
'Tis not your inky brows, your black silk hair,  
Your bugle eyeballs, nor your cheek of cream,  
That can entame my spirits to your worship.  
You foolish shepherd, wherefore do you follow her,  
Like foggy south puffing with wind and rain? 50  
You are a thousand times a properer man  
Than she<sup>4</sup> a woman: 'tis such fools as you  
That makes the world full of ill-favour'd children:  
'Tis not her glass, but you, that flatters her;  
And out of you she sees herself more proper  
Than any of her lineaments can show her.  
But, mistress, know yourself; down on your knees,  
And thank heaven, fasting, for a good man's love:  
For I must tell you friendly in your ear,  
Sell when you can: you are not for all markets: 60

Cry the man mercy; love him; take his offer:

~~Foul is most foul, being foul to be a scoffer.~~

So take her to thee, shepherd: fare you well.

*Phe.* Sweet youth, I pray you, chide a year together:  
I had rather hear you chide than this man woo.

*Ros.* He's fallen in love with your foulness and she'll fall  
in love with my anger. If it be so, as fast as she answers  
thee with frowning looks, I'll sauce her with bitter words.  
Why look you so upon me?

*Phe.* For no ill will I bear you.

70

*Ros.* I pray you, do not fall in love with me;  
For I am falser than vows made in wine:  
Besides, I like you not. If you will know my house,  
'Tis at the tuft of olives here hard by.  
Will you go, sister? Shepherd, ply her hard.  
Come, sister. Shepherdess, look on him better,  
And be not proud: though all the world could see,  
None could be so abused in sight as he.  
Come, to our flock. [*Exeunt Rosalind, Celia and Corin.*]

*Phe.* Dead shepherd, now I find thy saw of might, so/  
'Who ever loved that loved not at first sight?'

*Sil.* Sweet Phebe, —

*Phe.* Ha, what say'st thou, Silvius?

*Sil.* Sweet Phebe, pity me.

*Phe.* Why, I am sorry for thee, gentle Silvius.

*Sil.* Wherever sorrow is, relief would be:  
If you do sorrow at my grief in love,  
By giving love your sorrow and my grief  
Were both extermined.

*Phe.* Thou hast my love: is not that neighbourly?

*Sil.* I would have you.

*Phe.* Why, that were covetousness. 90  
Silvius, the time was that I hated thee,  
And yet it is not that I bear thee love;  
But since that thou canst talk of love so well,



Thy company. which erst was irksome to me,  
 I will endure, and I'll employ thee too:  
 But do not look for further recompense  
 Than thine own gladness that thou art employ'd.

*Sil.* So holy and so perfect is my love,  
 And I in such a poverty of grace,  
 That I shall think it a most plenteous crop 100  
 To glean the broken ears after the man  
 That the main harvest reaps: loose now and then  
 A scatter'd smile, and that I'll live upon.

*Phe.* Know'st thou the youth that spoke to me awhile?

*Sil.* Not very well, but I have met him oft;  
 And he hath bought the cottage and the bounds  
 That the old carlot once was master of.

*Phe.* Think not I love him, though I ask for him;  
 'Tis but a peevish boy; yet he talks well;  
 But what care I for words? yet words do well 110  
 When he that speaks them pleases those that hear.  
 It is a pretty youth: not very pretty:  
 But, sure, he's proud, and yet his pride becomes him:  
 He'll make a proper man: the best thing in him  
 Is his complexion; and faster than his tongue  
 Did make offence his eye did heal it up.  
 He is not very tall; yet for his years he's tall:  
 His leg is but so so; and yet 'tis well:  
 There was a pretty redness in his lip,  
 A little riper and more lusty red 120  
 Than that mix'd in his cheek; 'twas just the difference  
 Betwixt the constant red and mingled damask.  
 There be some women, Silvius, had they mark'd him  
 In parcels as I did, would have gone near  
 To fall in love with him: but, for my part,  
 I love him not nor hate him not; and yet  
 I have more cause to hate him than to love him:  
 For what had he to do to chide at me?  
 He said mine eyes were black and my hair black;  
 And, now I am remember'd, scorn'd at me: 130

I marvel why I answer'd not again :  
 But that's all one ; omittance is no quittance.  
 I'll write to him a very taunting letter,  
 And thou shalt bear it : wilt thou, Silvius ?

*Sm.* Phebe, with all my heart.

*Phe.* I'll write it straight ;  
 The matter's in my head and in my heart :  
 I will be bitter with him and passing short.  
 Go with me, Silvius. [*Exeunt*

## ACT IV.

SCENE I. *The forest.*

*Enter ROSALIND, CELIA, and JAQUS.*

*Jaq.* I prithee, pretty youth, let me be better acquainted with thee.

*Ros.* They say you are a melancholy fellow.

*Jaq.* I am so ; I do love it better than laughing. N

*Ros.* Those that are in extremity of either are abominable fellows and betray themselves to every modern censure worse than drunkards.

*Jaq.* Why, 'tis good to be sad and say nothing.

*Ros.* Why then, 'tis good to be a post. 9

*Jaq.* I have neither the scholar's melancholy, which is emulation ; nor the musician's, which is fantastical ; nor the courtier's, which is proud ; nor the soldier's, which is ambitious ; nor the lawyer's, which is politic ; nor the lady's, which is nice ; nor the lover's, which is all these : but it is a melancholy of mine own, compounded of many simples, extracted from many objects, and indeed the sundry contemplation of my travels, in which my often rumination wraps me in a most humorous sadness.

*Ros.* A traveller! By my faith, you have great reason to be sad: I fear you have sold your own lands to see other men's; then, to have seen much and to have nothing, is to have rich eyes and poor hands. 23

*Jaq.* Yes, I have gained my experience.

*Ros.* And your experience makes you sad: I had rather have a fool to make me merry than experience to make me sad; and to travel for it too!

*Enter ORLANDO.*

*Orl.* Good day and happiness, dear Rosalind!

*Jaq.* Nay, then God be wi' you, an you talk in blank verse. [Exit.

*Ros.* Farewell, Monsieur Traveller: look you lisp and wear strange suits, disable all the benefits of your own country, be out of love with your nativity and almost chide God for making you that countenance you are, or I will scarce think you have swam in a gondola. Why, how now, Orlando! where have you been all this while? You a lover! An you serve me such another trick, never come in my sight more. 37

*Orl.* My fair Rosalind, I come within an hour of my promise.

*Ros.* Break an hour's promise in love! He that will divide a minute into a thousand parts and break but a part of the thousandth part of a minute in the affairs of love, it may be said of him that Cupid hath clapped him o' the shoulder, but I'll warrant him heart-whole. 44

*Orl.* Pardon me, dear Rosalind.

*Ros.* Nay, an you be so tardy, come no more in my sight: I had as lief be wooed of a snail.

*Orl.* Of a snail?

*Ros.* Ay, of a snail; for though he comes slowly, he carries his house on his head; a better jointure, I think, than you make a woman: besides he brings his destiny with him. 51

*Orl.* What's that?

*Ros.* Why, horns, which such as you are fain to be beholding to your wives for: but he comes armed in his fortune and prevents the slander of his wife.

*Orl.* Virtue is no horn-maker; and my Rosalind is virtuous.

*Ros.* And I am your Rosalind.

*Cel.* It pleases him to call you so; but he hath a Rosalind of a better leer than you. 60

*Ros.* Come, woo me, woo me, for now I am in a holiday humour and like enough to consent. What would you say to me now, an I were your very very Rosalind?

*Orl.* I would kiss before I spoke.

*Ros.* Nay, you were better speak first, and when you were gravelled for lack of matter, you might take occasion to kiss. Very good orators, when they are out, they will spit; and for lovers lacking—God warn us!—matter, the cleanliest shift is to kiss.

*Orl.* How if the kiss be denied? 70

*Ros.* Then she puts you to entreaty, and there begins new matter.

*Orl.* Who could be out, being before his beloved mistress?

*Ros.* Marry, that should you, if I were your mistress, or I should think my honesty ranker than my wit.

*Orl.* What, of my suit?

*Ros.* Not out of your apparel, and yet out of your suit. Am not I your Rosalind?

*Orl.* I take some joy to say you are, because I would be talking of her. 80

*Ros.* Well in her person I say I will not have you.

*Orl.* Then in mine own person I die.

*Ros.* No, faith, die by attorney. The poor world is almost six thousand years old, and in all this time there was not any man died in his own person; videlicet, in a love-cause. Troilus had his brains dashed out with a Grecian club; yet he did what he could to die before, and he is one of the patterns of

love. Leander, he would have lived many a fair year, though Hero had turned nun, if it had not been for a hot midsummer night; for, good youth, he went but forth to wash him in the Hellespont and being taken with the cramp was drowned: and the foolish chroniclers of that age found it was 'Hero of Sestos.' But these are all lies: men have died from time to time and worms have eaten them, but not for love.

*Orl.* I would not have my right Rosalind of this mind, for, I protest, her frown might kill me. 96

*Ros.* By this hand, it will not kill a fly. But come, now I will be your Rosalind in a more coming-on disposition, and ask me what you will, I will grant it.

*Orl.* Then love me, Rosalind. 100

*Ros.* Yes, faith, will I, Fridays and Saturdays and all.

*Orl.* And wilt thou have me?

*Ros.* Ay, and twenty such.

*Orl.* What sayest thou?

*Ros.* Are you not good?

*Orl.* I hope so.

*Ros.* Why then, can one desire too much of a good thing? Come, sister, you shall be the priest and marry us. Give me your hand, Orlando. What do you say, sister?

*Orl.* ~~Pray thee, marry us.~~ • 110

*Cel.* I cannot say the words.

*Ros.* You must begin, 'Will you, Orlando—'

*Cel.* Go to. Will you, Orlando, have to wife this Rosalind?

*Orl.* I will.

*Ros.* Ay, but when?

*Orl.* Why now; as fast as she can marry us.

*Ros.* Then you must say 'I take thee, Rosalind, for wife.'

*Orl.* I take thee, Rosalind, for wife.

*Ros.* I might ask you for your commission; but I do take thee, Orlando, for my husband: there's a girl goes before her priest; and certainly a woman's thought runs before her actions.

*Orl.* So do all thoughts; they are winged.

*Ros.* Now tell me how long you would have her after you have possessed her.

*Orl.* For ever and a day.

*Ros.* Say 'a day,' without the 'ever.' No, no, Orlando; men are April when they woo, December when they wed: Maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen, more clamorous than a parrot against rain, more new-fangled than an ape, more giddy in my desires than a monkey: I will weep for nothing, like Diana in the fountain, and I will do that when you are disposed to be merry; I will laugh like a hyen, and that when thou art inclined to sleep.

136

*Orl.* But will my Rosalind do so?

*Ros.* By my life, she will do as I do.

*Orl.* O, but she is wise.

*Ros.* Or else she could not have the wit to do this: the wiser, the waywarder: make the doors upon a woman's wit and it will out at the casement; shut that and 'twill out at the key-hole; stop that, 'twill fly with the smoke out at the chimney.

144

*Orl.* A man that had a wife with such a wit, he might say 'Wit, whither wilt?'

*Ros.* Nay, you might keep that check for it till you met your wife's wit going to your neighbour's bed.

*Orl.* And what wit could wit have to excuse that?

*Ros.* Marry, to say she came to seek you there. You shall never take her without her answer, unless you take her without her tongue. O, that woman that cannot make her fault her husband's occasion, let her never nurse her child herself, for she will breed it like a fool!

154

*Orl.* For these two hours, Rosalind, I will leave thee.

*Ros.* Alas! dear love, I cannot lack thee two hours.

*Orl.* I must attend the duke at dinner: by two o'clock I will be with thee again.

*Ros.* Ay, go your ways, go your ways; I knew what you would prove: my friends told me as much, and I thought no less: that flitting tongue of yours won me: 'tis but one cast away, and so, come, death! Two o'clock is your hour? .

*Orl.* Ay, sweet Rosalind. 163

*Ros.* By my troth, and in good earnest, and so God mend me, and by all pretty oaths that are not dangerous, if you break one jot of your promise or come one minute behind your hour, I will think you the most pathetical break-promise and the most hollow lover and the most unworthy of her you call Rosalind that may be chosen out of the gross band of the unfaithful: therefore beware my censure and keep your promise. 171

*Orl.* With no less religion than if thou wert indeed my Rosalind: so adieu.

*Ros.* Well, Time is the old justice that examines all such offenders, and let Time try: adieu. [Exit Orlando.

*Cel.* You have simply misused our sex in your love-prate: we must have your doublet and hose plucked over your head, and show the world what the bird hath done to her own nest.

*Ros.* O coz, coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love! But it cannot be sounded: my affection hath an unknown bottom, like the bay of Portugal. 183

*Cel.* Or rather, bottomless, that as fast as you pour affection in, it runs out.

*Ros.* No, that same wicked bastard of Venus that was begot of thought, conceived of spleen and born of madness, that blind rascally boy that abuses every one's eyes because his own are out, let him be judge how deep I am in love. I'll tell thee, Aliena, I cannot be out of the sight of Orlando: I'll go find a shadow and sigh till he come. 191

*Cel.* And I'll sleep. [Exeunt.

SCENE II. *The forest.*

*Enter JAQUES, Lords, and Foresters.*

*Jaq.* Which is he that killed the deer?

*A Lord.* Sir, it was I.

*Jaq.* Let's present him to the duke, like a Roman conqueror; and it would do well to set the deer's horns upon his head, for a branch of victory. Have you no song, forester, for this purpose?

*For.* Yes, sir.

*Jaq.* Sing it: 'tis no matter how it be in tune, so it make noise enough.

SONG.

*For.* What shall he have that kill'd the deer? 10  
His leather skin and horns to wear.

Then sing him home;

*[The rest shall bear this burden.]*

Take thou no scorn to wear the horn;

It was a crest ere thou wast born:

Thy father's father wore it,

And thy father bore it:

The horn, the horn, the lusty horn

Is not a thing to laugh to scorn. [*Exeunt.*]

SCENE III. *The forest.*

*Enter ROSALIND and CELIA.*

*Ros.* How say you now? Is it not past two o'clock? and here much Orlando!

*Cel.* I warrant you, with pure love and troubled brain, he hath ta'en his bow and arrows and is gone forth to sleep. Look, who comes here.

*Enter SILVIUS.*

*Sil.* My errand is to you, fair youth;  
My gentle Phebe bid me give you this:



I know not the contents; but, as I guess  
 By the stern brow and waspish action  
 Which she did use as she was writing of it, 15  
 It bears an angry tenour: pardon me;  
 I am but as a guiltless messenger.

*Ros.* Patience herself would startle at this letter  
 And play the swaggerer; bear this, bear all *to her*  
 She says I am not fair, that I lack manners;  
 She calls me proud, and that she could not love me,  
 Were man as rare as phoenix. 'Ods my will!  
 Her love is not the hare that I do hunt:  
 Why writes she so to me? Well, shepherd, well,  
 This is a letter of your own device. 20

*Sil.* No, I protest, I know not the contents:  
 Phebe did write it.

*Ros.* Come, come, you are a fool  
 And turn'd into the extremity of love.  
 I saw her hand; she has a leathern hand, *why? what?*  
 A freestone-colour'd hand: I verily did think *like her*  
 That her old gloves were on, but 'twas her hands;  
 She has a huswife's hand; but that's no matter:  
 I say she never did invent this letter:  
 This is a man's invention and his hand.

*Sil.* Sure, it is hers. 30

*Ros.* Why, 'tis a boisterous and a cruel style,  
 A style for challengers; why, she defies me,  
 Like Turk to Christian: women's gentle brain  
 Could not drop forth such giant-rude invention,  
 Such Ethiop words, blacker in their effect  
 Than in their countenance. Will you hear the letter?

*Sil.* So please you, for I never heard it yet;  
 Yet heard too much of Phebe's cruelty.

*Ros.* She Phebes me: mark how the tyrant writes.

[*Reads*] Art thou god to shepherd turn'd, 40  
 That a maiden's heart hath burn'd?

Can a woman rail thus?

*Sil.* Call you this railing?

Ros. [Reads]

Why, thy godhead laid apart,  
Warr'st thou with a woman's heart?

Did you ever hear such railing?

Whiles the eye of man did woo me,  
That could do no vengeance to me.

Meaning me a beast.

If the scorn of your bright eyne  
Have power to raise such love in mine,  
Alack, in me what strange effect  
Would they work in mild aspect!  
Whiles you chid me, I did love;  
How then might your prayers move!  
He that brings this love to thee  
Little knows this love in me:

50

And by him seal up thy mind;  
Whether that thy youth and kind  
Will the faithful offer take  
Of me and all that I can make:  
Or else by him my love deny,  
And then I'll study how to die.

60

Sil. Call you this chiding?

Cel. Alas, poor shepherd!

Ros. • Do you pity him? no, he deserves no pity. Wilt thou love such a woman? What, to make thee an instrument and play false strains upon thee! not to be endured! Well, go your way to her, for I see love hath made thee a tame snake, and say this to her: that if she love me, I charge her to love thee; if she will not, I will never have her unless thou entreat for her. If you be a true lover, hence, and not a word; for here comes more company.

[Exit Silvius.]

Enter OLIVER.

• Oli. Good morrow, fair ones: pray you, if you know,  
Where in the purlieus of this forest stands  
A sheep-cote fenced about with olive trees?

75

Cel. West of this place, down in the neighbour bottom:  
The rank of osiers by the murmuring stream

Left on your right hand brings you to the place.  
 But at this hour the house doth keep itself;  
 There's none within.

*Oli.* If that an eye may profit by a tongue,  
 Then should I know you by description;  
 Such garments and such years: 'The boy is fair,  
 Of female favour, and bestows himself  
 Like a ripe sister: the woman low  
 And browner than her brother.' Are not you  
 The owner of the house I did enquire for?

*Cel.* It is no boast, being ask'd, to say we are.

*Oli.* Orlando doth commend him to you both, 90  
 And to that youth he calls his Rosalind  
 He sends this bloody napkin. Are you he?

*Ros.* I am: what must we understand by this?

*Oli.* Some of my shame; if you will know of me  
 What man I am, and how, and why, and where  
 This handkercher was stain'd.

*Cel.* *Handkercher?* I pray you, tell it.

*Oli.* When last the young Orlando parted from you  
 He left a promise to return again  
 Within an hour, and pacing through the forest,  
 Chewing the food of sweet and bitter fancy, 100  
 Lo, what befel! he threw his eye aside,  
 And mark what object did present itself:  
 Under an oak, whose boughs were moss'd with age  
 And high top, bald with dry antiquity,  
 A wretched ragg'd man, o'ergrown with hair,  
 Lay sleeping on his back: about his neck  
 A green and gilded snake had wreathed itself, 110  
 Who with her head nimble in threats approach'd  
 The opening of his mouth; but suddenly,  
 Seeing Orlando, it unlinked itself,  
 And with indented glides did slip away  
 Into a bush: under which bush's shade  
 A lioness, with udders all drawn dry,  
 Lay couching, head on ground, with catlike watch,

When<sup>o</sup> that the sleeping man should stir; for 'tis,  
 The royal disposition of that beast  
 To prey on nothing that doth seem as dead:  
 This seen, Orlando did approach the man  
 And found it was his brother, his elder brother.

*Cel.* O, I have heard him speak of that same brother;  
 And he did render him the most unnatural 121  
 That lived amongst men.

*Oli.* And well he might so do,  
 For well I know he was unnatural.

*Ros.* But, to Orlando: did he leave him there,  
 Food to the suck'd and hungry lioness?

*Oli.* Twice did he turn his back and purposed so;  
 But kindness, nobler ever than revenge,  
 And nature, stronger than his just occasion,  
 Made him give battle to the lioness,  
 Who quickly fell before him: in which hurtling 130.  
 From miserable slumber I awaked.

*Cel.* Are you his brother?

*Ros.* Was't you he rescued?

*Cel.* Was't you that did so oft contrive to kill him?

*Oli.* 'Twas I; but 'tis not I: I do not shame  
 To tell you what I was, since my conversion  
 So sweetly tastes, being the thing I am.

*Ros.* But, for the bloody napkin?

*Oli.* By and by.

When from the first to last betwixt us two  
 Tears our recountments had most kindly bathed, 140  
 As how I came into that desert place:—  
 In brief, he led me to the gentle duke,  
 Who gave me fresh array and entertainment,  
 Committing me unto my brother's love;  
 Who led me instantly unto his cave,  
 There stripp'd himself, and here upon his arm  
 The lioness had torn some flesh away,  
 Which all this while had bled; and now he fainted

And cried, in fainting, upon Rosalind.  
 Brief, I recover'd him, bound up his wound;  
 And, after some small space, being strong at heart, 150  
 He sent me hither, stranger as I am,  
 To tell this story, that you might excuse  
 His broken promise, and to give this napkin  
 Dyed in his blood unto the shepherd youth  
 That he in sport doth call his Rosalind. [*Rosalind swoons.*]

*Cel.* Why, how now, Ganymede! sweet Ganymede!

*Oli.* Many will swoon when they do look on blood.

*Cel.* There is more in it. Cousin Ganymede!

*Oli.* Look, he recovers.

*Ros.* I would I were at home.

*Cel.* We'll lead you thither.  
 I pray you, will you take him by the arm? 161

*Oli.* Be of good cheer, youth: you a man! you lack a man's heart.

*Ros.* I do so, I confess it. Ah, sirrah, a body would think this was well counterfeited! I pray you, tell your brother how well I counterfeited. Heigh-ho!

*Oli.* This was not counterfeit: there is too great testimony in your complexion that it was a passion of earnest. •

*Ros.* Counterfeit, I assure you.

*Oli.* Well then, take a good heart and counterfeit to be a man. 171

*Ros.* So I do: but, i' faith, I should have been a woman by right.

*Cel.* Come, you look paler and paler: pray you, draw homewards. Good sir, go with us.

*Oli.* That will I, for I must bear answer back  
 How you excuse my brother, Rosalind.

*Ros.* I shall devise something: but, I pray you, commend my counterfeiting to him. Will you go? [*Exeunt.*]

## ACT V.

SCENE I. • *The forest.**Enter TOUCHSTONE and AUDREY.*

*Touch.* We shall find a time, Audrey; patience, gentle Audrey.

*Aud.* Faith, the priest was good enough, for all the old gentleman's saying.

*Touch.* A most wicked Sir Oliver, Audrey, a most vile Martext. But, Audrey, there is a youth here in the forest lays claim to you.

*Aud.* Ay, I know who 'tis; he hath no interest in me in the world: here comes the man you mean. 9

*Touch.* It is meat and drink to me to see a clown: by my troth, we that have good wits have much to answer for; we shall be flouting; we cannot hold.

*Enter WILLIAM.*

*Will.* Good even, Audrey.

*Aud.* God ye good even, William.

*Will.* • And good even to you, sir.

*Touch.* Good even, gentle friend. Cover thy head, cover thy head; nay, prithee, be covered. How old are you, friend?

*Will.* Five and twenty, sir.

*Touch.* A ripe age. Is thy name William? 20

*Will.* William, sir.

*Touch.* A fair name. Wast born i' the forest here?

*Will.* Ay, sir, I thank God.

*Touch.* 'Thank God'; a good answer. Art rich?

• *Will.* Faith, sir, so so.

*Touch.* 'So so' is good, very good, very excellent good; and yet it is not; it is but so so. Art thou wise?

*Will.* Ay, sir, I have a pretty wit. 28

*Touch.* Why, thou sayest well. I do now remember a saying, 'The fool doth think he is wise, but the wise man knows himself to be a fool.' The heathen philosopher, when he had a desire to eat a grape, would open his lips when he put it into his mouth; meaning thereby that grapes were made to eat and lips to open. You do love this maid?

*Will.* I do, sir.

*Touch.* Give me your hand. Art thou learned?

*Will.* No, sir. 37

*Touch.* Then learn this of me: to have, is to have; for it is a figure in rhetoric that drink, being poured out of a cup into a glass, by filling the one doth empty the other; for all your writers do consent that ipse is he: now, you are not ipse, for I am he.

*Will.* Which he, sir?

*Touch.* He, sir, that must marry this woman. Therefore, you clown, abandon,—which is in the vulgar leave,—the society,—which in the boorish is company,—of this female,—which in the common is woman; which together is, abandon the society of this female, or, clown, thou perishest; or, to thy better understanding, diest; or, to wit, I kill thee, make thee away, translate thy life into death, thy liberty into bondage: I will deal in poison with thee, or in bastinado, or in steel; I will bandy with thee in faction; I will o'er-run thee with policy; I will kill thee a hundred and fifty ways: therefore tremble, and depart. 54

*Aud.* Do, good William.

*Will.* God rest you merry, sir. [Exit.

*Enter CORIN.*

*Cor.* Our master and mistress seeks you; come, away, away!

*Touch.* Trip, Audrey! trip, Audrey! I attend, I attend. [Exeunt.

SCENE II. *The forest.**Enter ORLANDO and OLIVER.*

*Orl.* Is't possible that on so little acquaintance you should like her? that but seeing you should love her? and loving woo? and, wooing, she should grant? and will you persevere to enjoy her?

*Oli.* Neither call the giddiness of it in question, the poverty of her, the small acquaintance, my sudden wooing, nor her sudden consenting; but say with me, I love Aliena; say with her that she loves me; consent with both that we may enjoy each other: it shall be to your good; for my father's house and all the revenue that was old Sir Rowland's will I estate upon you, and here live and die a shepherd. 11

*Orl.* You have my consent. Let your wedding be tomorrow: thither will I invite the duke and all's contented followers. Go you and prepare Aliena; for look you, here comes my Rosalind.

*Enter ROSALIND.*

*Ros.* God save you, brother.

*Oli.* And you, fair sister. [Exit.

*Ros.* O, my dear Orlando, how it grieves me to see thee wear thy heart in a scarf!

*Orl.* It is my arm. 20

*Ros.* I thought thy heart had been wounded with the claws of a lion.

*Orl.* Wounded it is, but with the eyes of a lady.

*Ros.* Did your brother tell you how I counterfeited to swoon when he showed me your handkercher?

*Orl.* Ay, and greater wonders than that.

*Ros.* O, I know where you are: nay, 'tis true: there was never any thing so sudden but the fight of two rams and Cæsar's thrasonical brag of 'I came, saw, and overcame': for your brother and my sister no sooner met but they looked, no



sooner looked but they loved, no sooner loved but they sighed, no sooner sighed but they asked one another the reason, no sooner knew the reason but they sought the remedy; and in these degrees have they made a pair of stairs to marriage which they will climb incontinent: they are in the very wrath of love and they will together; clubs cannot part them. 36

*Orl.* They shall be married to-morrow, and I will bid the duke to the nuptial. But, O, how bitter a thing it is to look into happiness through another man's eyes! By so much the more shall I to-morrow be at the height of heart-heaviness, by how much I shall think my brother happy in having what he wishes for.

*Ros.* Why then, to-morrow I cannot serve your turn for Rosalind?

*Orl.* I can live no longer by thinking. 45

*Ros.* I will weary you then no longer with idle talking. Know of me then, for now I speak to some purpose, that I know you are a gentleman of good conceit: I speak not this that you should bear a good opinion of my knowledge, inasmuch I say I know you are; neither do I labour for a greater esteem than may in some little measure draw a belief from you, to do yourself good and not to grace me. Believe then, if you please, that I can do strange things: I have, since I was three year old, conversed with a magician, most profound in his art and yet not damnable. If you do love Rosalind so near the heart as your gesture cries it out, when your brother marries Aliena, shall you marry her: I know into what straits of fortune she is driven; and it is not impossible to me, if it appear not inconvenient to you, to set her before your eyes to-morrow human as she is and without any danger. 61

*Orl.* Speakest thou in sober meanings?

*Ros.* By my life, I do; which I tender dearly, though I say I am a magician. Therefore, put you in your best array; bid your friends; for if you will be married to-morrow, you shall, and to Rosalind, if you will.

*Enter SILVIUS and PHEBE.*

Look, here comes a lover of mine and a lover of hers.

*Phe.* Youth, you have done me much ungentleness,  
To shew the letter that I writ to you.

*Ros.* I care not if I have: it is my study 70  
To seem spiteful and ungentle to you:  
You are there followed by a faithful shepherd;  
Look upon him, love him; he worships you.

*Phe.* Good shepherd, tell this youth what 'tis to love.

*Sil.* It is to be all made of sighs and tears; ,  
And so am I for Phebe.

*Phe.* And I for Ganymede.

*Orl.* And I for Rosalind.

*Ros.* And I for no woman.

*Sil.* It is to be all made of faith and service; 80  
And so am I for Phebe.

*Phe.* And I for Ganymede.

*Orl.* And I for Rosalind.

*Ros.* And I for no woman.

*Sil.* It is to be all made of fantasy,  
All made of passion and all made of wishes,  
All adoration, duty, and observance,  
All humbleness, all patience and impatience,  
All purity, all trial, all observance;  
And so am I for Phebe. 90

*Phe.* And so am I for Ganymede.

*Orl.* And so am I for Rosalind.

*Ros.* And so am I for no woman.

*Phe.* If this be so, why blame you me to love you?

*Sil.* If this be so, why blame you me to love you?

\* *Orl.* If this be so, why blame you me to love you?

*Ros.* Why do you speak too, 'Why blame you me to love  
you?'

\* *Orl.* To her that is not here, nor doth not hear. 99

*Ros.* Pray you, no more of this; 'tis like the howling of Irish wolves against the moon. [*To Sil.*] I will help you, if I can: [*To Pbe.*] I would love you, if I could. To-morrow meet me all together. [*To Pbe.*] I will marry you, if ever I marry woman, and I'll be married to-morrow: [*To Orl.*] I will satisfy you, if ever I satisfied man, and you shall be married to-morrow: [*To Sil.*] I will content you, if what pleases you contents you, and you shall be married to-morrow. [*To Orl.*] As you love Rosalind, meet: [*To Sil.*] as you love Phebe, meet: and as I love no woman, I'll meet. So fare you well: I have left you commands. 110

*Sil.* I'll not fail, if I live.

*Pbe.* Nor I.

*Orl.* Nor I.

[*Exeunt.*]

### SCENE III. *The forest.*

*Enter TOUCHSTONE and AUDREY.*

*Touch.* To-morrow is the joyful day, Audrey; to-morrow will we be married.

*Aud.* I do desire it with all my heart; and I hope it is no dishonest desire to desire to be a woman of the world. Here come two of the banished duke's pages.

*Enter two Pages.*

*First Page.* Well met, honest gentleman.

*Touch.* By my troth, well met. Come, sit, sit, and a song.

*Sec. Page.* We are for you: sit i' the middle. 9

*First Page.* Shall we clap into 't roundly, without hawk, ing or spitting or saving we are hoarse, which are the only prologues to a bad voice?

*Sec. Page.* I' faith, i' faith; and both in a tune, like two gipsies on a horse.

## SONG.

It was a lover and his lass,  
 With a hey, and a ho, and a hey nonino,  
 That 'o'er the green corn-field did pass  
 • In the spring time, the only pretty ring time,  
 When birds do sing, hey ding a ding, ding:  
 Sweet lovers love the spring. 20

Between the acres of the rye,  
 With a hey, and a ho, and a hey nonino,  
 These pretty country folks would lie,  
 In spring time, &c.

This carol they began that hour,  
 With a hey, and a ho, and a hey nonino,  
 How that a life was but a flower  
 In spring time, &c.

And therefore take the present time,  
 With a hey, and a ho, and a hey nonino; 30  
 For love is crowned with the prime  
 In spring time, &c.

*Touch.* Truly, young gentlemen, though there was no great matter in the ditty, yet the note was very untuneable.

*First Page.* You are deceived, sir: we kept time, we lost not our time.

*Touch.* By my troth, yes; I count it but time lost to hear such a foolish song. God be wi' you; and God mend your voices! Come, Audrey. [Exeunt.]

SCENE IV. *The forest.*

*Enter* DUKE senior, AMIENS, JAQUES, ORLANDO,  
 OLIVER, and CELIA.

*Duke S.* Dost thou believe, Orlando, that the boy  
 Can do all this that he hath promised?

*Orl.* I sometimes do believe, and sometimes do not;  
 As those that fear they hope, and know they fear.

*Enter ROSALIND, SILVIUS, and PHEBE.*

*Ros.* Patience once more, whiles our compact is urged:  
You say, if I bring in your Rosalind,  
You will bestow her on Orlando here?

*Duke S.* That would I, had I kingdoms to give with her.

*Ros.* And you say, you will have her, when I bring her?

*Orl.* That would I, were I of all kingdoms king. 10

*Ros.* You say, you'll marry me, if I be willing?

*Pbe.* That will I, should I die the hour after.

*Ros.* But if you do refuse to marry me,  
You'll give yourself to this most faithful shepherd?

*Pbe.* So is the bargain.

*Ros.* You say, that you'll have Phebe, if she will?

*Sil.* Though to have her and death were both one thing.

*Ros.* I have promised to make all this matter even.

Keep you your word, O duke, to give your daughter;

You yours, Orlando, to receive his daughter: 20

Keep your word, Phebe, that you'll marry me,

Or else refusing me, to wed this shepherd:

Keep your word, Silvius, that you'll marry her,

If she refuse me: and from hence I go,

To make these doubts all even. [*Exeunt Rosalind and Celia.*]

*Duke S.* I do remember in this shepherd boy  
Some lively touches of my daughter's favour.

*Orl.* My lord, the first time that I ever saw him  
Methought ~~he was~~ a brother to your daughter:

But, my good lord, this boy is forest-born, 30

And hath been tutor'd in the rudiments

Of many desperate studies by his uncle,

Whom he reports to be a great magician,

Obscured in the circle of this forest.

*Enter TOUCHSTONE and AUDREY.*

*Jaq.* There is, sure, another flood toward and these couples  
are coming to the ark. Here comes a pair of very strange  
beasts, which in all tongues are called fools.

*Touch.* Salutation and greeting to you all! . . .

*Jaq.* Good my lord, bid him welcome: this is the motley-minded gentleman that I have so often met in the forest: he hath been a courtier, he swears. 41

*Touch.* If any man doubt that, let him put me to my purgation. I have trod a measure; I have flattered a lady; I have been politic with my friend, smooth with mine enemy; I have undone three tailors; I have had four quarrels, and like to have fought one.

*Jaq.* And how was that ta'en up?

*Touch.* Faith, we met, and found the quarrel was upon the seventh cause.

*Jaq.* How seventh cause? Good my lord, like this fellow.

*Duke S.* I like him very well. 51

*Touch.* God 'ild you, sir; I desire you of the like. I press in here, sir, amongst the rest of the country copulatives, to swear and to forswear; according as marriage binds and blood breaks: a poor virgin, sir, an ill-favoured thing, sir, but mine own; a poor humour of mine, sir, to take that that no man else will: rich honesty dwells like a miser, sir, in a poor house; as your pearl in your foul oyster.

*Duke S.* By my faith, he is very swift and sententious.

*Touch.* According to the fool's bolt, sir, and such dulcet diseases. 61

*Jaq.* But, for the seventh cause; how did you find the quarrel on the seventh cause?

*Touch.* Upon a lie seven times removed:—bear your body more seeming, Audrey:—as thus, sir. I did dislike the cut of a certain courtier's beard: he sent me word, if I said his beard was not cut well, he was in the mind it was: this is called the Retort Courteous. If I sent him word again 'it was not well cut,' he would send me word, he cut it to please himself: this is called the Quip Modest. If again 'it was not well cut,' he disabled my judgement: this is called the Reply Churlish. If again 'it was not well cut,' he would answer, I spake not true: this is called the Reproof Valiant. If again 'it was not well

cut,' he would say, I lied: this is called the Countercheck Quarrelsome: and so to the Lie Circumstantial and the Lie Direct. 76

*Jaq.* And how oft did you say his beard was not well cut?

*Touch.* I durst go no further than the Lie Circumstantial, nor he durst not give me the Lie Direct; and so we measured swords and parted.

*Jaq.* Can you nominate in order now the degrees of the lie? 82

*Touch.* O sir, we quarrel in print, by the book; as you have books for good manners: I will name you the degrees. The first, the Retort Courteous; the second, the Quip Modest; the third, the Reply Churlish; the fourth, the Reproof Valiant; the fifth, the Countercheck Quarrelsome; the sixth, the Lie with Circumstance; the seventh, the Lie Direct. All these you may avoid but the Lie Direct; and you may avoid that too, with an If. I knew when seven justices could not take up a quarrel, but when the parties were met themselves, one of them thought but of an If, as, 'If you said so, then I said so'; and they shook hands and swore brothers. Your If is the only peace-maker; much virtue in If. 95

*Jaq.* Is not this a rare fellow, my lord? he's as good at any thing and yet a fool.

*Duke S.* He uses his folly like a stalking-horse and under the presentation of that he shoots his wit.

*Enter HYMEN, ROSALIND, and CELIA.*

*Still! Music.*

*Hym.* Then is there mirth in heaven, 100  
When earthly things made even  
Atone together.  
Good duke, receive thy daughter:  
Hymen from heaven brought her,  
Yea, brought her hither,  
That thou mightst join her hand with his  
Whose heart within his bosom is.

*Ros.* [To duke] To you I give myself, for I am yours.

[To *Orl.*] To you I give myself, for I am yours. 109

• *Duke S.* If there be truth in sight, you are my daughter.

• *Orl.* If there be truth in sight, you are my Rosalind.

*Phe.* If sight and shape be true,  
Why then, my love adieu!

• *Ros.* I'll have no father, if you be not he:  
I'll have no husband, if you be not he:  
Nor ne'er wed woman, if you be not she.

*Hym.* Peace, ho! I bar confusion:

'Tis I must make conclusion

Of these most strange events:

Here's eight that must take hands 120

To join in Hymen's bands,

If truth holds true contents.

You and you no cross shall part:

You and you are heart in heart:

You to his love must accord,

Or have a woman to your lord:

You and you are sure together,

As the winter to foul weather.

Whiles a wedlock-hymn we sing,

Feed yourselves with questioning; 130

That reason wonder may diminish,

How thus we met, and these things finish.

#### SONG.

Wedding is great Juno's crown:

O blessed bond of board and bed!

'Tis Hymen peoples every town;

High wedlock then be honoured:

Honour, high honour and renown,

To Hymen, god of every town!

• *Duke S.* O my dear niece, welcome thou art to me!  
Even daughter, welcome, in no less degree. 140

*Phe.* I will not eat my word, now thou art mine;  
Thy faith my fancy to thee doth combine.



*Enter JAQUES DE BOYS.*

*Jaq. de B.* Let me have audience for a word or two:  
 I am the second son of old Sir Rowland,  
 That bring these tidings to this fair assembly.  
 Duke Frederick, hearing how that every day  
 Men of great worth resorted to this forest,  
 Address'd a mighty power; which were on foot,  
 In his own conduct, purposely to take  
 His brother here and put him to the sword: 150  
 And to the skirts of this wild wood he came;  
 Where meeting with an old religious man,  
 After some question with him, was converted  
 Both from his enterprize and from the world;  
 His crown bequeathing to his banish'd brother,  
 And all their lands restored to them again  
 That were with him exiled. This to be true,  
 I do engage my life.

*Duke S.* Welcome, young man;  
 Thou offer'st fairly to thy brothers' wedding:  
 To one his lands withheld, and to the other 160  
 A land itself at large, a potent dukedom.  
 First, in this forest let us do those ends  
 That here were well begun and well begot:  
 And after, every of this happy number  
 That have endured shrewd days and nights with us  
 Shall share the good of our returned fortune,  
 According to the measure of their states.  
 Meantime, forget this new-fallen dignity  
 And fall into our rustic revelry.  
 Play, music! And you, brides and bridegrooms all, 170  
 With measure heap'd in joy, to the measures fall.

*Jaq.* Sir, by your patience. If I heard you rightly,  
 The duke hath put on a religious life  
 And thrown into neglect the pompous court?

*Jaq de B.* He hath.

*Jaq.* To him will I: out of these convents  
 There is much matter to be heard and learn'd.  
 [To Duke] You to your former honour I bequeath;

Your patience and your virtue well deserves it: . 179

[To *Orl.*] You to a love that your true faith doth merit:

[To *Oli.*] You to your land and love and great allies:

[To *Sil.*] You to a long and well-deserved bed:

[To *Touss.*] And you to wrangling; for thy loving voyage  
Is but for two months victualled. So, to your pleasures:  
I am for other than for dancing measures.

*Duke S.* Stay, Jaques, stay.

*Jaq.* To see no pastime I: what you would have  
I'll stay to know at your abandon'd cave. [Exit.

*Duke S.* Proceed, proceed: we will begin these rites,  
As we do trust they'll end, in true delights. [A dance.

#### EPILOGUE.

*Ros.* It is not the fashion to see the lady the epilogue; but it is no more unhandsome than to see the lord the prologue. If it be true that good wine needs no bush, 'tis true that a good play needs no epilogue; yet to good wine they do use good bushes, and good plays prove the better by the help of good epilogues. What a case am I in then, that am neither a good epilogue nor cannot insinuate with you in the behalf of a good play! I am not furnished like a beggar, therefore to beg will not become me: my way is to conjure you; and I'll begin with the women. I charge you, O women, for the love you bear to men, to like as much of this play as please you: and I charge you, O men, for the love you bear to women—as I perceive by your simpering, none of you hates them—that between you and the women the play may please. If I were a woman I would kiss as many of you as had beards that pleased me, complexions that liked me and breaths that I defied not: and, I am sure, as many as have good beards or good faces or sweet breaths will, for my kind offer, when I make curtsy, bid me farewell. [Exeunt.



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SHAKESPEARE

*SELECT PLAYS*

THE TEMPEST

EDITED BY

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Oxford

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## P R E F A C E.

THE *Tempest* was printed for the first time, so far as we know, in the folio of 1623, where it stands first in the volume. It is divided into acts and scenes, and the locality of the play is indicated at the end, 'The Scene, an uninhabited Island,' followed by the 'Names of the Actors,' or *dramatis personæ*, which are substantially the same as those given in modern editions.

The date at which *The Tempest* was written is still uncertain, and can be only approximately determined. Among the 'Extracts from the Accounts of the Revels at Court in the reigns of Queen Elizabeth and King James I,' edited for the Shakespeare Society in 1842 by the late Mr. Peter Cunningham, appeared the following from the book for the years 1611, 1612:—

By the Kings  
Players.

Hallowmas nyght was presented att Whithall  
before y<sup>e</sup> Kinges Ma<sup>tie</sup> A play Called the  
*Tempest*.

It is now ascertained that this entry, and all the others of a similar kind contained in the books of the Revels numbered xii and xiii, are undoubted forgeries. The books themselves disappeared for many years, but were restored in 1868 to their proper place in the Record Office by the authorities of the British Museum, to whom they were offered for sale. The date, 1611, assigned to the performance of the play in this spurious entry, agrees however with that given by Malone in

his 'Account of the Incidents, from which the Title and part of the Story of Shakespeare's *Tempest* were derived; and its true date ascertained' (Shakespeare, ed. Boswell, 1821; vol. xv. pp. 377-434). The conclusion at which Malone arrived, that 'the circumstances attending the storm by which Sir George Somers was shipwrecked on the island of Bermuda, in the year 1609, unquestionably gave rise to Shakespeare's *Tempest*, and suggested to him the title, as well as some of the incidents, of that admirable comedy,' was put forward independently by Douce in his *Illustrations of Shakespeare*. If *The Tempest*, as is not improbable, be hinted at in the Induction to Ben Jonson's *Bartholomew Fair*, this fact supplies an ultimate limit for the date of the play. The passage in which it is supposed to be referred to was pointed out by Theobald, and is as follows: 'If there bee never a *Servant-monster* i' the *Fayre*, who can helpe it, he says; nor a nest of *Antiques*? Hee is loth to make Nature afraid in his *Playes*, like those that beget *Tales*, *Tempests*, and such like *Drolleries*.' *Bartholomew Fair* was acted at the Hope Theatre, Bankside, on 31st October, 1614, by the Lady Elizabeth's servants. *The Winter's Tale*, to which the extract just given appears also to allude, was undoubtedly among the latest of Shakespeare's plays, and was acted at court in May 1613. Malone conjectures that it was licensed about the end of 1610 or beginning of 1611; and, according to Dr. Simon Forman's diary, it was put on the stage at least as early as May 15, 1611, when he witnessed the performance of it at the Globe Theatre. Mr. Collier argues that *The Tempest* was written before *The Winter's Tale*, from the fact that whereas in the latter Shakespeare closely follows the story of Greene's *Pandosto*, he departs from it in one important particular, namely the manner in which Perdita is exposed in the deserts of Bohemia. In Greene's tale the child is cast adrift at sea in a sailless and rudderless boat, and Mr. Collier's suggestion is that Shakespeare purposely varied this incident in *The Winter's Tale* because he had already made use of it in *The Tempest*. In seeking for a superior limit to the

date of the play, we come to a passage which was pointed out by Steevens as having possibly suggested to Shakespeare the lines in the fourth Act, beginning 'The cloud-capt towers,' &c. It is from 'The Tragedie of Darius,' written by William Alexander, afterwards Earl of Stirling, and originally published at Edinburgh in 1603. The following quotation is from the London edition of 1604, sig. H recto, Act. iv. Scene 2—

' Let greatnesse of her glascie scepters vaunt;  
Not sceptours, no, but reeds, soone brus'd soone brokē:  
And let this worldlie pomp our wits inchant.  
All fades, and scarcelie leaues behinde a token. •  
Those golden Pallaces, those gorgeous halles,  
With fourmiture superfluoslie faire:  
Those statelie Courts, those sky-encounting walles  
Evanish all like vapours in the aire.'

There is certainly sufficient resemblance to warrant the quotation of this as a parallel passage, but hardly enough to justify any inference with regard to priority of date. But there is another fact which seems to fix 1603 as a superior limit to the date of the play, and it is this: that Florio's translation of Montaigne's Essays, from which the passage in Act ii. Scene 1, lines 147 &c., is evidently borrowed, was not published till that year. We know that Shakespeare possessed this book, for a copy with his autograph is now in the British Museum. It may therefore be fairly assumed that *The Tempest* was written between the years 1603 and 1614, and nearer the latter than the former limit. Malone states, on the authority of Mr. George Vertue's MSS., that it 'was acted by John Heminge and the rest of the King's Company, before Prince Charles, the lady Elizabeth, and the Prince Palatine Elector, in the beginning of the year 1613.' If Mr. Collier's conjecture is right, that *The Tempest* was written before *The Winter's Tale*, this would place the time of its composition not later than 1610, for *The Winter's Tale* was written and acted as early as May 1611. Again, supposing the theory of the origin of the play advanced by Malone and Douce to be true, and it is, to say the least, a very reasonable conjecture, we then arrive at



a further approximation to its date. The fleet, under the command of Sir George Somers, was overtaken by a tempest, and the admiral-ship, the 'Sea-venture,' was wrecked off the Bermudas. The crew landed on July 28, 1609, and were given up for lost; but having built themselves two vessels of cedar, they set sail from the Bermudas on May 10, 1610, landed on the coast of Virginia on May 24, and ultimately embarked for England on June 8 in the same year. An account of the wreck was written by Silvester Jourdan, one of the survivors, with the title, 'A discovery of the Barmudas, otherwise called the Ile of Divels: by Sir Thomas Gates, Sir George Sommers, and Captayne Newport, with diuers others.' The date of the dedication is October 13, 1610. The tract is reprinted in the fifth volume of Hakluyt's Voyages (ed. 1812), pp. 551-558. Another account, by William Strachey, is given in Purchas, vol. iv. p. 1734, &c. For some months after the news of the disaster reached England the fate of the admiral-ship and of those on board was still a matter of uncertainty; and a pamphlet was issued by the Council of Virginia in December 1609, or January 1610, for the purpose of counter-acting the gloomy impression produced by the calamity. It is evident from this fact that the subject was one which deeply affected the minds of the people, and although it is quite possible that Shakespeare might have raised a storm at his pleasure, there is no *a priori* improbability in the supposition that his thoughts may have been influenced by what must have been the topic of common conversation; and the reference to the 'still-vest Bermoothes' would be more natural while the memory of such an event was fresh. Malone, after quoting the account of the storm given by Ariel in Act i. Scene 2, sums up the points of resemblance to the passage in the pamphlet of Jourdan and another which was subsequently issued by the Council of Virginia, apparently from materials supplied by Sir Thomas Gates. 'It is obvious, that we have here a covert allusion to several circumstances minutely described in the papers quoted in the preceding pages; to the

circumstance of the Admiral-ship being separated from the rest of Somers's fleet, and, after a tremendous tempest, being jammed between two of the Bermuda rocks, and "fast lodged and lock'd," as Jourdan expresses it, "for further budging"; to the disaster happening very near the shore, and not a single person having perished; to the mariners having fallen asleep from excessive fatigue; to the dispersion of the other ships; to the greater part of them meeting again, as the Council of the Virginian Company have it, "in consort"; and to all those who were thus dispersed and thus met again, being "bound sadly" for Virginia, supposing that the vessel which carried their governor was lost, and that his "great person had perished." In various other passages in the second Act,—where the preservation of Alonzo and his companions is termed "miraculous"; where Stephano asks, "have we devils here?"—where the same person makes a very free use of his bottle, and liberally imparts it to Caliban and Trinculo;—where it is said, "though this island seem to be desert, uninhabitable, and almost inaccessible, it must needs be of subtle, tender, and delicate temperance"; that "the air breathes most sweetly," and that "there is everything advantageous to life," we find evident allusions to the extraordinary escape of Somers and his associates, and to Jourdan's and Gates's descriptions of Bermuda; as in the first scene of the play, the circumstances of the sailors and passengers taking leave of each other, and bidding farewell to their wives and children, was manifestly suggested by the 'earlier of those narratives.' It is of course possible to make too much of coincidences of this kind; but, in the absence of positive proof, there appears to be reasonable ground for the conclusion that *The Tempest* was written about the end of 1610 or the beginning of 1611. Apart from the storm, the only mark of time which occurs in the play is to be found in Act ii. Scene 2, where Trinculo says, 'When they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian.' But it is impossible from this to draw any conclusion with regard to the date; for Frobisher, in 1576, had

brought home from his voyage to Cataya some 'strange kinde of people,' one of whom had died after his arrival in England. Again, in 1605, Captain George Waymouth brought home five Indians from Virginia; and in 1608 Captain Harlow returned from Cape Cod with five others; one of whom, says Malone, 'was named Epinew, or Epinow, a man of extraordinary stature and strength, who was exhibited for money in various parts of London.' Some of these may have died in England and been made a show of, but the reference is too vague to enable us to restrict it to any particular event.

The late Mr. Hunter, in his 'Disquisition on the scene, origin, date, &c. &c., of Shakespear's *Tempest*,' argued for a much earlier date. He conjectures that the play is mentioned by Meres in 1598, in the well-known passage of his *Palladis Tamia*, under the title of 'Love Labours Won,' and that it is satirically alluded to in Ben Jonson's 'Every Man in his Humour,' which he says was acted as early as November 1596. This last statement is founded on an entry in Henslowe's diary, under the date Nov. 25, 1596, where the play called 'the Umers' is supposed, though without sufficient reason, to be the same with 'Every Man in his Humour.' The latter was certainly acted at the Globe Theatre by the Lord Chamberlain's servants in 1598, and Shakespeare himself played in it. The prologue does not appear in the quarto edition of 1601, and was not printed till the folio edition of Jonson's works was published in 1616. It is scarcely probable that Jonson would have satirised Shakespeare in the prologue to a play in which he was one of the actors, and therefore we must conclude either that no reference to Shakespeare is intended or that the prologue was written later. In either case no conclusion can be drawn with regard to the date of *The Tempest*. The following are the lines in which Shakespeare's play is supposed to be alluded to:—

'Nor creaking throne comes downe, the boyes to please :  
Nor nimble squibbe is seene to make afear'd  
The gentlewomen; nor roul'd bullet heard

To say, it thunders; nor tempestuous drumme  
Rumbles, to tell you when the storme doth come.'

'Who but Caliban,' says Mr. Hunter, 'can be intended in the line,

"You, that have so graced monsters, may like men?"

To what, in the dramatic representations of the time, can the line,

"Nor creaking throne comes down, the boys to please,"

be referred with more probability than to the descent of Juno in the Masque? With reference to Mr. Hunter's argument, it must be observed that there is no evidence of the existence of the prologue to *Every Man in his Humour*, before 1616. The fact that it does not appear in the quarto of 1601 makes it probable that it was written subsequently, and if so, it may even have been added after the later date which may more properly be assigned to *The Tempest*. This of course presumes that the latter play is the subject of allusion in the prologue, which is by no means free from doubt. Mr. Hunter further supports his theory of the early date (1596), by maintaining that the return of Sir Walter Raleigh from his expedition to Guiana is distinctly alluded to in the play; and that Shakespeare intended to cast ridicule upon the travellers' stories which Raleigh told in a pamphlet published in 1596, giving an account of his adventures. But, taking into consideration the internal evidence derived from the style and metre of the play, these alone would lead us to assign it to a late rather than to an early period in Shakespeare's dramatic career, and therefore we can only regard Mr. Hunter's speculations as extremely ingenious and interesting conjectures, but still as conjectures merely, based upon very large assumptions. He assumes, for instance, that the *Tempest* is mentioned by Meres in 1598 as *Love Labours Won*. He assumes that it is satirised in the prologue to Ben Jonson's *Every Man in his Humour*; that this play is the same with 'The Umers' of Henslowe's Diary; that it was therefore acted in 1596; that the prologue was written

at the sametime; and finally that Shakespeare intended to cast ridicule upon Sir Walter Raleigh's narrative of his expedition to Guiana, which was published in the same year. All these assumptions appear to be based upon the very slightest foundations. It is curious that the same play of Ben Jonson's is, appealed to by Farmer in proof that *The Tempest* is later in date; for in the original *Every Man in his Humour*, in which Shakespeare acted in 1598, were two characters, Prospero and Stephano. 'Here,' says Farmer, 'Ben Jonson taught him the pronunciation of the latter word, which is always *right* in *The Tempest*,

"Is not this *Stephāno* my drunken butler?"

and always *wrong* in his earlier play, *The Merchant of Venice*, which had been on the stage at least two or three years before its publication in 1600,

"My friend *Stephāno*, signify, I pray you," &c."

To make the history of conjecture with regard to the date of *The Tempest* complete, it may be as well to add the remarks of Douce, to which reference has already been made. After mentioning the narrative of Silvester Jourdan and Strachey's Proceedings of the English colonie in Virginia, 1612, 4to., he says: 'From these accounts it appears that the Bermudas had never been inhabited, but regarded as *under the influence of enchantment*; though an addition to a subsequent edition of Jourdan's work gravely states that they are *not enchanted*; that Sommers's snip had been *split* between two rocks; that during his stay on the island several *conspiracies* had taken place; and that a *sea-monster in shape like a man*, had been seen, who had been so called after the *monstrous tempests* that often happened at Bermuda' (*Illustrations of Shakespeare*, ed. 1839, p. 4). As an additional point of resemblance between the incidents of the wreck in the play and those of the storm encountered by the Virginian fleet in 1609, it is worth while to quote the following from Strachey's ac-

count as given in Purchas, iv. p. 1737, comparing it with *The Tempest*, i. 2. 196-201: 'Onely vpon the thursday night Sir *George Summers* being vpon the watch, had an apparition of a little round light, like a faint Starre, trembling, and streaming along with a sparkeling blaze, halfe the height vpon the Maine Mast, and shooting sometimes from Shroud to Shroud, tempting to settle as it were vpon any of the foure Shrouds: and for three or foure houres together, or rather more, halfe the night it kept with vs, running sometimes along the Maine-yard to the very end, and then returning.'

The next point to be considered is the origin of the play, and all that is known may be very briefly summed up in the statement that no source for the plot has yet been discovered. Collins, the poet, told Thomas Warton that he had read it in a novel called *Aurelio and Isabella*, which was printed in 1588 in Italian, Spanish, French and English; the Spanish of Flores being the original. In this, however, he was mistaken. It is indeed quite possible that Collins may only have been wrong as to the particular romance he mentioned, and that he really had seen the story in some Italian original; for Boswell, the editor of the *Variorum* edition of 1821, had 'been told by a friend that he had some years ago actually perused an Italian novel which answered to Mr. Collins's description.' All this is very tantalizing; and as Mr. Collier tells us that he has turned over the pages of every Italian novel anterior to Shakespeare, 'in hopes of finding some story containing traces of the incidents of "*The Tempest*," but without success,' we must be content to wait for further light. This being the case, it is hardly worth while to speculate upon the sources from which Shakespeare may have derived the names of his principal characters. They are, most of them, sufficiently common Spanish or Italian names, and must have occurred frequently in the dramatic literature of the time. But as he probably found Setebos in Eden's *History of Travaile*, 1577, he may possibly, as Malone suggests, have taken from the same source the names Alonso, Ferdi-

nand, Sebastian, Gonzales (which he changed to Gonzalo), and Antonio, which occur in that work. Two of the names of characters in *The Tempest*, Trinculo and Antonio, were borrowed by Tomkis in his play *Albumazar*, which was acted for the first time in the Hall of Trinity College, Cambridge, March 9, 1614-15, on the occasion of the visit of the King and Prince Charles; and this incidentally favours the supposition that *The Tempest* was a comparatively recent play, and was not written so long before as 1596. The name Ariel may have been borrowed from the popular demonology. Mr. Thoms has pointed out (*Three Notelets on Shakespeare*, p. 22) that it occurs in Heywood's *Hierarchie of the Blessed Angells*, p. 216:—

‘Others there be that do not doubt to say,  
That the foure Elements are forc’d t’ obey  
Foure severall Angels: *Seraph* reignes o’er Fire;  
*Cherub* the Aire; and *Tharvis* doth aspire  
Ouer the Water; and the Earths great Lord,  
*Ariel*. The Hebrew Rabbins thus accord.’

But it is evident that Shakespeare, whatever may have been the source whence he borrowed it, had his own etymology for the name, for in the list of Names of the Actors at the end of the play we find ‘Ariell, an ayrie Spirit.’ The word of course is Hebrew, and occurs as the name of a man in *Ezra* viii. 16.

Before leaving entirely the question of the origin of *The Tempest*, it will be as well to mention Tieck’s conjecture with regard to a play by Jacob Ayser, of Nuremberg, called ‘*Die schöne Sidea*,’ which in plot is so remarkably like the ‘*Tempest*,’ that Tieck supposed it to have been derived from an English original now lost, to which also Shakespeare was indebted for the incidents of his own drama. Mr. Thoms, in the book already quoted (p. 17), gives the chief points of parallelism between the two.

‘It is true that the scene in which Ayser’s play is laid, and the names of the personages differ from those of the “*Tempest*”; but the main incidents of the two plays are all but identically the same. For instance, in the German drama,

Prince Ludolph and Prince Leudegast supply the places of Prospero and Alonzo. Ludolph, like Prospero, is a magician, and like him has an only daughter, Sidea—the Miranda of the “*Tempest*”—and an attendant spirit Runcifal, who, though not strictly resembling either Ariel or Caliban, may well be considered as the primary type which suggested to the nimble fancy of our great dramatist, those strongly yet admirably contrasted beings. Shortly after the commencement of the play, Ludolph having been vanquished by his rival, and with his daughter Sidea driven into a forest, rebukes her for complaining of their change of fortune, and then summons his spirit Runcifal to learn from him their future destiny, and prospects of revenge. Runcifal, who is, like Ariel, somewhat “moody,” announces to Ludolph that the son of his enemy will shortly become his prisoner. After a comic episode, most probably introduced by the German, we see Prince Leudegast, with his son Engelbrecht—the Ferdinand of the “*Tempest*”—and the councillors, hunting in the same forest; when Engelbrecht and his companion Famulus, having separated from their associates, are suddenly encountered by Ludolph and his daughter. He commands them to yield themselves prisoners—they refuse, and try to draw their swords, when, as Prospero tells Ferdinand,

• “I can here disarm thee with this stick,  
And make thy weapon drop,”

so Ludolph, with his wand, keeps their swords in their scabbards, paralyses Engelbrecht, and makes him confess his

“—— Nerves are in their infancy again,  
And have no vigour in them.”

and when he has done so gives him over as a slave to Sidea, to carry logs for her.

‘The resemblance between this scene and the parallel scene in the “*Tempest*” is rendered still more striking in a late part of the play, when Sidea, moved by pity for the labours of Engelbrecht, in carrying logs, declares to him,

“I am your wife, if you will marry me,”



an event which, in the end, is happily brought about and leads to the reconciliation of their parents, the rival princes.'

It is remarkable, that while Mr. Hunter was unwilling to allow that Shakespeare had any particular storm in his mind while writing *The Tempest*, he insisted upon determining the position of Prospero's island with rigid accuracy. Following Douce, he contended, with the full assurance of conviction, that this was Lampedusa, an island in the Mediterranean, midway between Malta and the African coast; and that Shakespeare's knowledge of it was derived from the unknown original on which *The Tempest* is founded. Dr. Bell (Shakespeare's *Puck and his Folklore*, vol. ii. p. 308), with equal confidence, was 'prepared to show, from etymological and geographical grounds, that it could only have been Corcyra which was intended.' In regard to this point it is impossible not to sympathise with the hope expressed by an ardent lover of Shakespeare, whom I regret to have to speak of as the late Mr. Staunton, after quoting Douce's confident assertion, that whenever the Italian novel on which the play is founded shall be discovered, Lampedusa will turn out to be the veritable island on which the King of Naples was wrecked:—'We fervently hope not; being contented to believe it rose, like a new Atlantis, at the summons of the poet, and when his magic work on it was done—

"From that day forth the Isle was beene  
By wandering sailors never seene:  
Some say 'tis buried deepe  
Beneath the sea, which breakes and rores  
Above its savage rockie shores,  
Nor ere is known to sleepe."

The ballad from which these lines are quoted is called *The Enchanted Island*, and was first printed by Mr. Collier in 1839. The subject is the same as that of the play on which it is founded, and its title may have been suggested by that of Davenant and Dryden's version of *The Tempest*, which was produced in 1667, as '*The Tempest, or, The Enchanted*

Island.' In any case, it is subsequent in date to Shakespeare's work and cannot have been, as a writer in the *Quarterly Review* (vol. lxx. p. 474) was inclined to believe it to be, 'anterior to the play, and to have afforded the groundwork of the plot.'

The travesty of *The Tempest* by Davenant and Dryden, to which reference has just been made, is best described by the latter in the preface which he wrote to the play in 1669, after Davenant's death. 'It was originally Shakespear's: A Poet for whom he had particularly a high veneration, and whom he first taught me to admire. The Play itself had formerly been acted with success in the Black-Fryers: And our excellent Fletcher had so great a value for it, that he thought fit to make use of the same design, not much varied, a second time. Those who have seen his *Sea-Voyage*, may easily discern that it was a Copy of Shakespear's *Tempest*: The *Storm*, the *Desart Island*, and the *Woman who had never seen a Man*, are all sufficient Testimonies of it. But Fletcher was not the only Poet who made use of Shakespear's Plot: Sir John Suckling, a profess'd admirer of our Author, has follow'd his footsteps in his *Goblins*; his *Regmella* being an open imitation of Shakespear's *Miranda*, and his *Spirits*, though counterfeit, yet are copied from *Ariel*. But Sir William Davenant, as he was a man of quick and piercing imagination, soon found that somewhat might be added to the design of Shakespear, of which neither Fletcher nor Suckling had ever thought: And therefore to put the last hand to it, he design'd the Counter-part to Shakespear's Plot, namely, that of a Man who had never seen a Woman; that by this means those two Characters of Innocence and Love might the more illustrate and commend each other. This excellent Contrivance he was pleas'd to communicate to me, and to desire my assistance in it.' Dryden concludes the preface with these words, which have all the appearance of being sincere: 'I am satisfy'd I could never have receiv'd so much honour, in being thought the Author of any Poem, how excellent soever, as I shall from the joyning of my imperfections with the merit and name of

Shakespear and Sir William Davenant.' We may be allowed to doubt whether Shakspeare would have expressed the same satisfaction.

Not content with finding for the island of Prospero 'a local habitation and a name,' Mr. Hunter further endeavoured to prove 'that the story of the Tempest has some relation to characters and events of real history.' But even granting this to be true, it can only be true so far as the original novel on which the play is founded is concerned, and can have nothing to do with Shakspeare. It is sufficient to refer to Mr. Hunter's *New Illustrations of Shakspeare*, i. 167, 168, where he states his own position at length.

It remains now for me only to add some remarks upon certain passages of the play which are too long to be inserted in the notes. The first have reference to the shipwreck in the first scene, and are professional criticisms of the description there given. The following was communicated to Malone by the second Lord Mulgrave, a distinguished naval officer:—

'The first scene of *The Tempest* is a very striking instance of the great accuracy of Shakspeare's knowledge in a professional science, the most difficult to attain without the help of experience. He must have acquired it by conversation with some of the most skilful seamen of that time. . . .

The succession of events is strictly observed in the natural progress of the distress described: the expedients adopted are the most proper that could have been devised for a chance of safety: and it is neither to the want of skill of the seamen or the bad qualities of the ship, but solely to the power of Prospero, that the shipwreck is to be attributed.

The words of command are not only strictly proper, but are only such as point the object to be attained, and no superfluous ones of detail. Shakspeare's ship was too well manned to make it necessary to tell the seamen how they were to do it, as well as what they were to do.

He has shown a knowledge of the new improvements, as well as the doubtful points of seamanship; one of the latter he has introduced, under the only circumstances in which it was indisputable.

The events certainly follow too near one another for the strict time of representation; but perhaps, if the whole length of the play was divided by the time allowed by the critics, the portion allotted to this scene might not be too little for the whole. But he has taken care to mark intervals between the different operations by exits.

*1st Position.*

Fall to 't yarely, or we run ourselves aground.

*1st Position.*

Land discovered under the lee; the wind blowing too fresh to hawl upon a wind with the topsail set. Yare is an old sea term for briskly, in use at that time. This first command is therefore a notice to be ready to execute any orders quickly.

*2nd Position.*

Yare. yare, take in the ~~top sail~~ blow till thou burst thy wind, if room enough.

*2nd Position.*

The topsail is taken in. "Blow till thou burst thy wind, if room enough." The danger in a good sea boat is only from being too near the land: this is introduced here to account for the next order.

*3rd Position.*

Down with the top mast.—Yare, lower, lower, bring ~~her to~~ try with the main course.

*3rd Position.*

The gale increasing, the topmast is struck, to take the weight from aloft, make the ship drift less to leeward, and bear the mainsail under which the ship is laid to.

*4th Position.*

Lay her a ~~hold~~, a hold; set her two courses, off to sea again, lay her off

*4th Position.*

The ship, having driven near the shore, the mainsail is hawled up; the ship wore, and the two courses set on the other tack, to endeavour to clear the land that way.

*5th Position.*

We split, we split.

*5th Position.*

The ship not able to weather a point, is driven on shore

To these I am glad to be able to add some observations to the same effect by my friend Captain E. K. Calver, R.N., F.R.S., who has most kindly allowed me to consult him on many points in which his professional knowledge has been of the greatest assistance:—

'The craft is in a storm, and the Boatswain's anxiety is evidently not about the strength of the wind, but the

room at disposal; "Blow, till thou burst thy wind, *if room enough.*" The special danger was that of being cast upon, or pressed upon, a lee shore, and like a good sailor the Boatswain did that which any good sailor would do in the present day, he struck those masts which would be a hindrance to his getting off a lee shore (from their producing resistance and not propulsion), and set that canvas which would help to safety. "Down with the topmast!" that is, strike, or lower, the topmast down to the cap, as it holds wind and retards the ship; and evidently the main topmast, as only one is mentioned. It is to be noted that the illustrations of ships of the period generally represent them without a fore topmast. "Yare, yare!" carefully and quickly: "lower, lower!" the topmast. Rigg'd as vessels now are, with long topmasts, and short slings and trusses, a course, or square mainsail or foresail, could not be set with the topmast struck or lowered; but with the carracks, or rudimentary ships of Elizabeth's age (and it is probable Shakespeare's ship was one of them), with their short, or pole-like topmasts, and lower yards slung a third of the mast down, such an operation would be comparatively easy. "Bring her to try with main-course." The main-course and mainsail are one and the same, and the reason the Boatswain wanted this set was because it is a sail of great size in the body of the ship, and propelled by it the ship quickens her rate, keeps closer to (or in the direction of) the wind, and makes less lee-way (or drift). "Bring her to try with main-course;" that is, see if she will bear the main-course and whether it will be sufficient; but in a little time, as the occasion seemed to be more urgent and the effect of the single sail unsatisfactory, the Boatswain cries "Lay her a-hold, a-hold! set her two courses; off to sea again! lay her off!" To understand this order, it is necessary to keep in mind the Boatswain's view of the circumstances in which he was placed. He did not care, he said, about the force of the wind, but he was afraid they had not sea-room. "Blow, till thou burst thy wind, *if room enough!*" makes this clear, and that there was sufficient cause for alarm upon this.

point is also apparent from a passage in the second scene, where Prospero, questioning Ariel with reference to the ship and her perils, asks "But was not this nigh shore?" and he replies, "Close by, my master." In short, the Boatswain, in the first instance, did what appeared to him to be needed; but now, after a short interval, whether owing to the sluggishness of the ship, or to the lee-shore being closer than he had imagined, he, unceasingly alive to the danger, and oblivious of the taunts of the passengers, gave the above order: "Lay her a-hold, a-hold!" keep her to the wind, or as close to the wind as possible. "Set her two courses:" foresail as well as mainsail, or twice the amount of canvas already spread; and "off to sea again; lay her off:" an indication of the object of the order, or of the necessity for gaining sea-room so as to avoid shipwreck.'

In Act ii. Sc. i. l. 185 an expression is used which is clearly explained by the following quotation from Gervase Markham's *Hunger's Prevention* (1621), pp. 98-100. Sebastian says, 'We would so, and then go a *bat fowling*.'

'For the manner of *Bat-fowling* it may be vsed either with Nettes, or without Nettes: If you vse it without Nettes (which indeede is the most common of the two) you shall then proceede in this manner. First, there shall be one to cary the Cresset of fire (as was shewed for the *Lowbell*) then a certaine number as two, three, or foure (according to the greatnesse of your company) and these shall haue poales bound with dry round wispes of hay, straw, or such like stuffe, or else bound with pieces of Linkes, or Hurdes, dipt in Pitch, Rosen, Grease, or any such like matter that will blaze.

'Then another company shal be armed with long poales, very rough and bushy at the vpper endes, of which the Willow, Byrche, or long Hazell are best, but indeed according as the country will afford so you must be content to take.

'Thus being prepared and comming into the Bushy, or rough ground where the haunts of Birds are, you shall then first kindle some of your fiers as halfe, or a third part, accord-

ing as your prouision is, and then with your other bushy and rough poales you shall beat the Bushes, Trees, and haunts of the Birds, to enforce them to rise, which done you shall see the Birds which are raysed, to flye and play about the lights and flames of the fier, for it is their nature through their amazednesse, and affright at the strangenes of the light and the éxtreame darknesse round about it, not to depart from it, but as it were almost to scorch their wings in the same; so that those who have the rough bushye poales, may (at their pleasures) beat them down with the same, & so take them. Thus you may spend as much of the night as is darke, for longer is not conuenient; and doubtlesse you shall finde much pastime, and take great store of birds, and in this you shall obserue all the obseruations formerly treated of in the *Loowbell*; especially, that of silence, vntill your lights be kindled, but then you may vse your pleasure, for the noyse and the light when they are heard and seene a farre of, they make the birds sit the faster and surer.'

In bringing this Preface to a close I cannot but express my regret that in the course of the work I have been deprived of the advice and assistance of my fellow labourer Mr. W. G. Clark, who has been unable to continue what we had begun together. And with this expression of regret I would couple one of hope that our joint Shakespearian labours, which have now entered upon their second decade, may shortly be renewed.

W. A. W.

TRINITY COLLEGE, CAMBRIDGE,  
29 June, 1874.

# THE TEMPEST.

## DRAMATIS PERSONÆ.

ALONSO, King of Naples.  
 SEBASTIAN, his brother  
 PROSPERO, the right Duke of Milan.  
 ANTONIO, his brother, the usurping Duke  
 of Milan.  
 FERDINAND, son to the King of Naples.  
 GONZALO, an honest old Counsellor.  
 ADRIAN, } Lords,  
 FRANCISCO, }  
 CALIBAN, a savage and deformed Slave.  
 TRINCULO, a Jester.  
 STEPHANO, a drunken Butler.  
 Master of a Ship.

Boatswain.  
 Mariners  
 MIRANDA, daughter to Prospero.  
 ARIEL, an airy Spirit. ~ V: 1. } { 14 }  
 IRIS, }  
 CIERES, } presented by Spirits.  
 JUNO, }  
 Nymphs, }  
 Reapers, }  
 Other Spirits attending on Prospero  
 SCENE—A ship at Sea an island.

## ACT I.

SCENE I. *On a ship at sea: a tempestuous noise of thunder and lightning heard.*

*Enter a Ship-Master and a Boatswain.*

*Mast.* Boatswain!

*Boats.* Here, master: what cheer?

*Mast.* Good, speak to the mariners: fall to't, yarely, or we run ourselves aground: bestir, bestir. [Exit.]

*Enter Mariners.*

*Boats.* Heigh, my hearts! cheerly, cheerly, my hearts! yare, yare! Take in the topsail. Tend to the master's whistle. Blow, till thou burst thy wind, if room enough!

*Enter ALONSO, SEBASTIAN, ANTONIO FERDINAND, GONZALO, and others.*

*Alon.* Good boatswain, have care. Where's the master? Play the men.

*Boats.* I pray now, keep below. 10

*Ant.* Where is the master, boatswain?



*Boats.* Do you not hear him? You mar our labour: keep your cabins: you do assist the storm.

*Gon.* Nay, good, be patient.

*Boats.* When the sea is. Hence! What cares these roarers for the name of king? To cabin: silence! trouble us not.

*Gon.* Good, yet remember whom thou hast aboard. r8

*Boats.* ~~None that I more love than myself.~~ You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more; use your authority: if you cannot, give thanks you have lived so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. Cheerly, good hearts! Out of our way, I say. [Exit.]

*Gon.* I have great comfort from this fellow: methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging; make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case is miserable. [Exeunt.]

*Re-enter Boatswain.*

*Boats.* Down with the topmast! yare! lower, lower! Bring her to try with main-course. [A cry within.] A plague upon this howling! they are louder than the weather or our office.

*Re-enter SEBASTIAN, ANTONIO, and GONZALO.*

Yet again! what do you here? Shall we give o'er and drown? Have you a mind to sink?

*Seb.* A plague o' your throat, you bawling, blasphemous, incharitable dog!

*Boats.* Work you then. 40

*Ant.* Hang, cur! hang, you insolent noisemaker! We are less afraid to be drowned than thou art.

*Gon.* I'll warrant him for drowning; though the ship were no stronger than a nutshell.

ACT I. SCENE II.

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*Boats.* Lay her a-hold, a-hold! set her two courses; off to sea again! lay her off.

*Enter Mariners wet.*

*Mariners.* All lost! to prayers, to prayers! all lost!

*Boats.* What, must our mouths be cold?

*Gon.* The king and prince at prayers! let's assist them, For our case is as theirs.

*Seb.* I'm out of patience. 50

*Ant.* We are merely cheated of our lives by drunkards: This wide-chapp'd rascal—would thou mightst lie drowning The washing of ten tides!

*Gon.* He'll be hang'd yet, Though every drop of water swear against it, And gape at widest to glut him.

[A confused noise within:—'Mercy on us!—  
'We split, we split!—'Farewell my wife and children!—  
'Farewell, brother!—'We split, we split, we split!']

*Ant.* Let's all sink with the king. 58

*Seb.* Let's take leave of him. [Exeunt Ant. and Seb.]

*Gon.* Now would I give a thousand furlongs of sea for an acre of barren ground, ling, heath, broom, furze, any thing. The wills above be done! but I would fain die a dry death. [Exeunt.]

SCENE II. The island. Before PROSPERO'S cell.

*Enter PROSPERO and MIRANDA.*

*Mir.* If by your art, my dearest father, you have Put the wild waters in this roar, allay them.

The sky, it seems, would pour down stinking pitch, But (that) the sea, mounting to the welkin's cheek,

Dashes the fire out. O, I have suffered

With those that I saw suffer: a brave vessel,

Who had no doubt some noble creature in her,

Dash'd all to pieces. O, the cry did knock

Against my very heart. Poor souls, they perish'd.

Had I been any god of power, I would  
 Have sunk the sea within the earth, or ere  
 It should the good ship so have swallow'd, and  
 The fraughting souls within her. 10

*Pros.* Be collected:  
 No more amazement: tell your piteous heart  
 There's no harm done.

*Mir.* O, woe the day!

*Pros.* No harm.

I have done nothing but in care of thee,  
 Of thee, my dear one, thee, my daughter, who  
 Art ignorant of what thou art, nought knowing  
 Of whence I am, nor that I am more better  
 Than Prospero, master of a full poor cell, 20  
 And thy no greater father.

*Mir.* More to know  
 Did never meddle with my thoughts.

*Pros.* 'Tis time  
 I should inform thee farther. Lend thy hand,  
 And pluck my magic garment from me. So:  
 [*Lays down his mantle.*]

Lie there, my art. Wipe thou thine eyes; have comfort.  
 The direful spectacle of the wreck, which touch'd  
 The very virtue of compassion in thee,  
 I have with such provision in mine art  
 So safely ordered that there is no soul --  
 No, not so much perdition as an hair 30  
 Betid to any creature in the vessel  
 Which thou heard'st cry, which thou saw'st sink. Sit down;  
 For thou must now know farther.

*Mir.* You have often  
 Begun to tell me what I am, but stopp'd  
 And left me to a bootless inquisition, Concluding 'Stay: not yet.'

*Pros.* The hour's now come;  
 The very minute bids thee ope thine ear;  
 Obey and be attentive. Canst thou remember

A time before we came unto this cell?  
 I do not think thou canst, for then thou wast not 40  
 Out three years old.

*Mir.* Certainly, sir, I can.

*Pros.* By what? by any other house or person?  
 Of any thing the image tell me that  
 Hath kept with thy remembrance.

*Mir.* 'Tis far off,  
 And rather like a dream than an assurance  
 That my remembrance warrants. Had I not  
 Four or five women once that tended me?

*Pros.* Thou hadst, and more, Miranda. But how is it  
 That this lives in thy mind? What seest thou else  
 In the dark backward and abysm of time? ~~What~~ 50  
 If thou remember'st aught ere thou camest here,  
 How thou camest here thou mayst.

*Mir.* But that I do not.

*Pros.* Twelve year since, Miranda, twelve year since,  
 Thy father was the Duke of Milan and  
 A prince of power.

*Mir.* Sir, are not you my father?

*Pros.* Thy mother was a piece of virtue, and  
 She said thou wast my daughter; and thy father  
 Was Duke of Milan; and his only heir  
 A princess, no worse issued.

*Mir.* O the heavens!  
 What foul play had we, that we came from thence? 60  
 Or blessed was't we did?

*Pros.* Both, both, my girl:  
 By foul play, as thou say'st, were we heaved thence,  
 But blessedly help hither.

*Mir.* O, my heart bleeds  
 To think o' the teen that I have turn'd you to,  
 Which is from my remembrance! Please you, farther.

*Pros.* My brother and thy uncle, call'd Antonio—  
 I pray thee, mark me—that a brother should

Be so perfidious!—he whom next thyself  
 Of all the world I loved and to him put  
 The manage of my state; as at that time  
 Through all the signories it was the first,  
 And Prospero the prime duke, being so reputed  
 In dignity, and for the liberal arts  
 Without a parallel; those being all my study,  
 The government I cast upon my brother  
 And to my state grew stranger, being transported  
 And rapt in secret studies. Thy false uncle—  
 Dost thou attend me?

*Mir.*

Sir, most heedfully.

*Pros.* Being once perfected how to grant suits,  
 How to deny them, who to advance and who  
 To trash for over-topping, new created  
 The creatures that were mine, I say, or changed 'em,  
 Or else new form'd 'em; having both the key  
 Of officer and office, set all hearts i' the state  
 To what tune pleased his ear; that now he was  
 The ivy which had hid my princely trunk,  
 And suck'd my verdure out on't. Thou attend'st not.

*Mir.* O, good sir, I do.

*Pros.*

I pray thee, mark me.

I, thus neglecting worldly ends, all dedicated  
 To closeness and the bettering of my mind  
 With that which, but by being so retired,  
 O'er-prized all popular rate, in my false brother  
 Awaked an evil nature; and my trust,  
 Like a good parent, did beget of him  
 A falsehood in its contrary as great  
 As my trust was; which had indeed no limit,  
 A confidence sans bound. He being thus lorded,  
 Not only with what my revenue yielded,  
 But what my power might else exact, like one  
 Who having unto truth, by telling of it,  
 Made such a sinner of his memory  
 To credit his own lie, he did believe

He was indeed the duke; out o' the substitution,  
And executing the outward face of royalty,  
With all prerogative: hence his ambition growing—  
Dost thou hear?

*Mir.* Your tale, sir, would cure deafness.

• *Pros.* To have no screen between this part he play'd  
And him, he play'd it for, he needs will be  
Absolute Milan. Me, poor man, my library  
Was dukedom large enough: of temporal royalties, 110  
He thinks me now incapable; confederates—  
So dry he was for sway—with the King of Naples  
To give him annual tribute, do him homage,  
Subject his coronet to his crown and bend  
The dukedom yet unbow'd—alas, poor Milan!—  
To most ignoble stooping.

*Mir.* O the heavens!

*Pros.* Mark his condition and the event; then tell me  
If this might be a brother.

*Mir.* I should sin  
To think but nobly of my grandmother:  
Good wombs have borne bad sons.

*Pros.* Now the condition.

This King of Naples, being an enemy 121  
To me inveterate, hearkens my brother's suit;  
Which was, that he, in lieu o' the premises  
Of homage and I know not how much tribute,  
Should presently extirpate me and mine  
Out of the dukedom, and confer fair Milan  
With all the honours on my brother: whereon,  
A treacherous army levied, one midnight  
Fated to the purpose did Antonio open  
• The gates of Milan; and, in the dead of darkness, 130  
The ministers for the purpose hurried thence  
Me and thy crying self.

*Mir.* Alack, for pity!

• I, not remembering how I cried out then,

Will cry it o'er again: it is a hint .  
That wrings mine eyes to 't.

*Pros.* Hear a little further  
And then I'll bring thee to the present business  
Which now's upon's; without the which this story  
Were most impertinent.

*Mir.* Wherefore did they not  
That hour destroy us?

*Pros.* Well demanded, wench:  
My tale provokes that question. Dear, they durst not,  
So dear the love my people bore me, not set 141  
A mark so bloody on the business, but  
With colours fairer painted their foul ends.  
In few, they hurried us aboard a bark,  
Bore us some leagues to sea: where they prepared  
A rotten carcass of a butt, not rigg'd,  
Nor tackle, sail, nor mast; the very rats  
Instinctively have quit it: there they hoist us,  
To cry to the sea that roar'd to us, to sigh  
To the winds whose pity, sighing back again, 150  
Did us but loving wrong.

*Mir.* Alack, what trouble  
Was I then to you!

*Pros.* O, a cherubin  
Thou wast, that did preserve me. Thou didst smile,  
Infused with a fortitude from heaven,  
When I have deck'd the sea with drops full salt,  
Under my burthen groan'd; which raised in me  
An undergoing stomach, to bear up  
Against what should ensue.

*Mir.* How came we ashore?

*Pros.* By Providence divine.  
Some food we had and some fresh water that 166  
A noble Neapolitan, Gonzalo,  
Out of his charity, who being then appointed  
Master of this design, did give us, with  
Rich garments, linens, stuffs and necessities,

Which since have steaded much; <sup>so, of his</sup> ~~so, of his~~ gentleness, ~~but~~  
 Knowing I loved my books, he furnish'd me  
 From mine own library with volumes that  
 I prize above my dukedom.

*Mir.* Would I might  
 But ~~ever~~ see that man!

*Pros.* Now I arise. [*Resumes his mantle.*]  
 Sit still, and hear the last of our sea-sorrow. 170  
 Here in this island we arrived; and here  
 Have I, thy schoolmaster, made thee more profit  
 Than other princesses can, that have more time,  
 For vainer hours, and tutors not so careful.

*Mir.* Heavens thank you for 't! And now, I pray you, sir,  
 For still 'tis beating in my mind, your reason  
 For raising this sea-storm?

*Pros.* Know thus far forth.  
 By accident most strange, bountiful Fortune,  
 Now my dear lady, hath mine enemies  
 Brought to this shore; and by my prescience 180  
 I find my zenith doth depend upon  
 A most auspicious star, whose influence  
 If now I court not, but omit, my fortunes  
 Will ever after droop. Here cease more questions:  
 Thou art inclined to sleep; 'tis a good dulness,  
 And give it way: I know thou canst not choose.

[*Miranda sleeps.*]

Come away, servant, come. I am ready now.  
 Approach, my Ariel, come.

*Enter ARIEL.*

*Ari.* All hail, great master! grave sir, hail! I come  
 To answer thy best pleasure; be 't to fly, 190  
 To swim, to dive into the fire, to ride  
 On the curl'd clouds, to thy strong bidding task  
 Ariel and all his quality.

*Pros.* Hast thou, spirit,  
Perform'd to point the tempest that I bade thee?



*Ari.* To every article.

I boarded the king's ship; \*now on the beak,  
Now in the waist, the deck, in every cabin,  
I flamed amazement: sometime I 'ld divide,  
And burn in many places; on the topmast,  
The yards and bowsprit, would I flame distinctly,  
Then meet and join. Jove's lightnings, the precursors  
O' the dreadful thunder-claps, more momentary  
And sight-outrunning were not; the fire and cracks  
Of sulphurous roaring the most mighty Neptune  
Seem to besiege, and make his bold waves tremble,  
Yea, his dread trident shake.

*Pros.* My brave spirit!  
Who was so firm, so constant, that this coil  
Would not infect his reason?

*Ari.* Not a soul  
But felt a fever of the mad, and play'd  
Some tricks of desperation. All but mariners 210  
Plunged in the foaming brine and quit the vessel,  
Then all afire with me: the king's son, Ferdinand,  
With hair up-staring,—then like reeds, not hair,—  
Was the first man that leap'd; cried, 'Hell is empty,  
And all the devils are here.'

*Pros.* Why, that's my spirit!  
But was not this nigh shore?

*Ari.* Close by, my master.

*Pros.* But are they, Ariel, safe?

*Ari.* Not a hair perish'd;  
On their sustaining garments not a blemish,  
But fresher than before: and, as thou badest me,  
In troops I have dispersed them 'bout the isle. 220  
The king's son have I landed by himself;  
Whom I left cooling of the air with sighs  
In an odd angle of the isle, and sitting,  
His arms in this sad knot.

*Pros.* Of the king's ship  
The mariners say how thou hast disposed  
And all the rest o' the fleet.

*Ari.*

Safely in harbour

Is the king's ship; in the deep nook, where once  
 Thou call'dst me up at midnight to fetch dew  
 From the still-vex'd Bermoothes; there she's hid:  
 The mariners all under hatches stow'd; *the grate is 230*  
 Who, with a charm join'd to their suffer'd labour,  
 I have left asleep: and for the rest o' the fleet  
 Which I dispersed, they all have met again  
 And are upon the Mediterranean flote,  
 Bound sadly home for Naples,  
 Supposing that they saw the king's ship wreck'd,  
 And his great person perish.

*Pros.*

Ariel, thy charge

Exactly is perform'd: but there's more work.  
 What is the time o' the day?

*Ari.*

Past the mid season.

*Pros.* At least <sup>five or six</sup> two glasses. The time 'twixt six and now  
 Must by us both be spent most preciouslly. *241*

*Ari.* Is there more toil? Since thou dost give me pains,  
 Let me remember thee what thou hast promised,  
 Which is not yet perform'd me.

*Pros.*How now? moody?

What is't thou canst demand?

*Ari.*

My liberty.

*Pros.* Before the time be out? no more!

*Ari.*

I prithee,

Remember I have done thee worthy service;  
 Told thee no lies, made thee no mistakings, served *meant*  
 Without or grudge or grumblings: thou didst promise  
 To bate me a full year.

*Pros.*

Dost thou forget

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From what a torment I did free thee?

*Ari.*

No.

*Pros.* Thou dost, and think'st it much to tread the ooze  
 Of the salt deep,  
 To run upon the sharp wind of the north,

To do me business in the veins o' the earth  
When it is baked with frost.

*Ari.* I do not, sir.

*Pros.* Thou liest, malignant thing! Hast thou forgot  
The foul witch Sycorax, who with age and envy  
Was grown into a hoop? hast thou forgot her?

*Ari.* No, sir. 260

*Pros.* Thou hast. Where was she born? speak; tell me.

*Ari.* Sir, in Argier.

*Pros.* O, was she so? I must  
Once in a month recount what thou hast been,  
Which thou forget'st. This damn'd witch Sycorax,  
For mischiefs manifold and sorceries terrible  
To enter human hearing, from Argier,  
Thou know'st, was banish'd: for one thing she did  
They would not take her life. Is not this true?

*Ari.* Ay, sir.

*Pros.* This blue-eyed hag was hither brought with child  
And here was left by the sailors. Thou, my slave, 271  
As thou report'st thyself, wast then her servant;  
And, for thou wast a spirit too delicate  
To act her earthy and abhorr'd commands,  
Refusing her grand hests, she did confine thee,  
By help of her more potent ministers  
And in her most unmitigable rage,  
Into a cloven pine; within which rift  
Imprison'd thou didst painfully remain  
A dozen years; within which space she died 280  
And left thee there; where thou didst vent thy groans  
As fast as mill-wheels strike. Then was this island—  
Save for the son that she did litter here,  
A freckled whelp hag-born—not honour'd with  
A human shape.

*Ari.* Yes, Caliban her son.

*Pros.* Dull thing, I say so; he, that—Caliban  
Whom now I keep in service. Thou best know'st

What torment I did find thee in; thy groans  
 Did make wolves howl and penetrate the breasts  
 Of ever angry bears: it was a torment  
 To lay upon the damn'd, which Sycorax *felt this* 290  
 Could not again undo: it was mine art,  
 When I arrived and heard thee, that made gape  
 The pine and let thee out.

*Ari.* I thank thee, master.

*Pros.* If thou more murmur'st, I will rend an oak  
 And peg thee in his knotty entrails till  
 Thou hast howl'd away twelve winters.

*Ari.* Pardon, master;

I will be correspondent to command,  
 And do my spriting gently.

*Pros.* Do so, and after two days  
 I will discharge thee.

*Ari.* That's my noble master! 300  
 What shall I do? say what; what shall I do?

*Pros.* Go make thyself like a nymph o' the sea: be subject  
 To no sight but thine and mine, invisible  
 To every eyeball else. Go take this shape  
 And hither come in't: go, hence with diligence! [*Exit Ariel.*  
 Awake, dear heart, awake! thou hast slept well;  
 Awake!

*Mir.* The strangeness of your story put  
 Heaviness in me.

*Pros.* Shake it off. Come on;  
 We'll visit Caliban my slave, who never  
 Yields us kind answer.

*Mir.* 'Tis a villain, sir, 310  
 I do not love to look on.

• *Pros.* But, as 'tis,  
 We cannot miss him: he does make our fire,  
 Fetch-in our wood and serves in offices  
 That profit us. What, ho! slave! Caliban  
 • Thou earth, thou! speak.

*Cal.* [*Within.*] There's wood enough within.

*Pros.* Come forth, I say! there's other business for thee:  
Come, thou tortoise! when?

*Re-enter ARIEL like a water-nymph.*

Fine apparition! My quaint Ariel,  
Hark in thine ear.

*Ari.* My lord, it shall be done. [*Exit.*]

*Pros.* Thou poisonous slave, got by the devil himself  
Upon thy wicked dam, come forth! 321

*Enter CALIBAN.*

*Cal.* <sup>*Wicked*</sup> As wicked dew as e'er my mother brush'd  
With raven's feather from unwholesome fen  
Drop on you both! a south-west blow on ye  
And blister you all o'er!

*Pros.* For this, be sure, to-night thou shalt have cramps,  
Side-stitches that shall pen thy breath up; urchins  
Shall, for that vast of night that they may work,  
All exercise on thee; thou shalt be pinch'd  
As thick as honeycomb, each pinch more stinging 330  
Than bees that made 'em.

*Cal.* I must eat my dinner.  
This island's mine, by Sycorax my mother,  
Which thou takest from me. When thou camest first,  
Thou strokedst me and madest much of me, wouldst give me  
Water with berries in't, and teach me how  
To name the bigger light, and how the less,  
That burn by day and night: and then I loved thee  
And show'd thee all the qualities o' the isle,  
The fresh springs, brine-pits, barren place and fertile: 340  
Cursed be I that did so! All the charms  
Of Sycorax, toads, beetles, bats, light on you!  
For I am all the subjects that you have,  
Which first was mine own king: and here you sty me  
In this hard rock, whiles you do keep from me  
The rest o' the island.

II. 1. SCENE II.

*Pros.* Thou most lying slave,  
Whom stripes may move, not kindness! I have used thee,  
Forth as thou art, with human care, and lodged thee  
In mine own cell, till thou didst seek to violate  
The honour of my child.

*Cal.* O ho, O ho! would't had been done! <sup>expresser</sup>  
Thou didst prevent me; I had peopled else <sup>350</sup>  
This isle with Calibans. <sup>my slave, play</sup>

*Pros.* Abhorred slave,  
Which any print of goodness wilt not take,  
Being capable of all ill! I pitied thee,  
Took pains to make thee speak, taught thee each hour  
One thing or other: when thou didst not, savage,  
Know thine own meaning, but wouldst gabble like  
A thing most brutish, I endow'd thy purposes  
With words that made them known. But thy vile race,  
Though thou didst learn, had that in't which good natures  
Could not abide to be with; therefore wast thou <sup>361</sup>  
Deservedly confined into this rock,  
Who hadst deserved more than a prison.

*Cal.* You taught me language; and my profit on't  
Is, I know how to curse. The red plague rid you  
For learning me your language!

*Pros.* Hag-seed, hence!  
Fetch us in fuel; and be quick, thou'rt best,  
To answer other business. Shrug'st thou, malice?  
If thou neglect'st or dost unwillingly  
What I command, I'll rack thee with old cramps, <sup>370</sup>  
Fill all thy bones with aches, make thee roar  
That beasts shall tremble at thy din.

*Cal.* No, pray thee.  
[*Aside*] I must obey: his art is of such power,  
It would control my dam's god, Setebos,  
And make a vassal of him.

*Pros.* So, slave; hence! [*Exit Caliban.*]

Re-enter ARIEL, invisible, playing and singing;

FERDINAND following.

ARIEL'S song.

Come unto these yellow sands,  
And then take hands:  
Courtsied when you have and kiss'd  
The wild waves' whist,  
Foot it featly here and there;  
And, sweet sprites, the burthen bear.  
Hark, hark!

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*Burthen* [*dispersedly*]. Bow-wow.

*Ari.* The watch-dogs bark:

*Burthen* [*dispersedly*]. Bow-wow.

*Ari.* Hark, hark! I hear  
The strain of strutting chanticleer  
Cry, Cock-a-diddle-dow.

*Fer.* Where should this music be? i' the air or the earth?  
It sounds no more: and, sure, it waits upon  
Some god o' the island. Sitting on a bank,  
Weeping again the king my father's wreck,  
This music crept by me upon the waters,  
Allaying both their fury and my passion  
With its sweet air: thence I have follow'd it,  
Or it hath drawn me rather. But 'tis gone.  
No, it begins again.

ARIEL sings.

Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:

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*Burthen.* Ding-dong.

*Ari.* Hark! now I hear them,—Ding-dong, bell.

*Fer.* The ditty does remember my drown'd father.

This is no mortal business, nor no sound  
That the earth owes. I hear it now above me.

*Pros.* The fringed curtains of thine eye advance  
And say what thou seest yond.

*Mir.* What is't? a spirit?

Lord, how it looks about! Believe me, sir, 410  
It carries a brave form. But 'tis a spirit.

*Pros.* No, wench; it eats and sleeps and hath such senses  
As we have, (such.) This gallant which thou seest  
Was in the wrack; and, but he's something stain'd  
With grief that's beauty's canker, thou mightst call him  
A goodly person: he hath lost his fellows  
And strays about to find 'em.

*Mir.* I might call him

A thing divine, for nothing natural  
I ever saw so noble.

*Pros.* [*Aside.*] It goes on, I see, 419  
As my soul prompts it. Spirit, fine spirit! I'll free thee  
Within two days for this.

*Fer.* Most sure, the goddess

On whom these airs attend! Vouchsafe my prayer  
May know if you remain upon this island;  
And that you will some good instruction give  
How I may bear me here: my prime request,  
Which I do last pronounce, is, O you wonder!  
If you be maid or no?

*Mir.* No wonder, sir;

But certainly a maid.

*Fer.* My language! heavens!

I am the best of them that speak this speech,  
Were I but where 'tis spoken.

•*Pros.* How? the best? 430

What wert thou, if the King of Naples heard thee?

*Fer.* A single thing, as I am now, that wonders  
To hear thee speak of Naples. He does hear me;



And that he does I weep: myself am Naples,  
Who with mine eyes, never since at ebb, beheld  
The king my father wreck'd.

*Mir.*

Alack, for mercy!

*Fer.* Yes, faith, and all his lords; the Duke of Milan  
And his brave son being twain.

*Pros.* [*Aside.*]

The Duke of Milan

And his more braver daughter could control thee,  
If now 'twere fit to do't. At the first sight 440  
They have changed eyes. Delicate Ariel,  
I'll set thee free for this. [*To Fer.*] A word, good sir;  
I fear you have done yourself some wrong: a word.

*Mir.* Why speaks my father so ungently? This  
Is the third man that e'er I saw; the first  
That e'er I sigh'd for: pity move my father  
To be inclined my way!

*Fer.*

O, if a virgin,

And your affection not gone forth, I'll make you  
The queen of Naples.

*Pros.*

Soft, sir! one word more.

[*Aside*] They are both in either's powers; but this swift  
business - 450

I must uneasy make, lest too light winning  
Make the prize light. [*To Fer.*] One word more; I charge  
thee

That thou attend me: thou dost here usurp  
The name thou owest not; and hast put thyself  
Upon this island as a spy, to win it  
From me, the lord on't.

*Fer.*

No, as I am, a man.

*Mir.* There's nothing ill can dwell in such a temple:  
If the ill spirit have so fair a house,  
Good things will strive to dwell with't.

*Pros.*

Follow me.

Speak not you for him; he's a traitor. Come; 460  
I'll manacle thy neck and feet together:

Sea-water shalt thou drink; thy food shall be  
 The fresh-brook muscles, wither'd roots and husks  
 Wherein the acorn cradled. Follow.

*Fer.* No;

I will resist such entertainment till  
 Mine enemy has more power.

[*Draws, and is charmed from moving.*]

*Mir.* O dear father,  
 Make not too rash a trial of him, for  
 He's gentle and not fearful.

*Pros.* What? I say,  
 My foot my tutor? Put thy sword up, traitor;  
 Who makest a show but darest not strike, thy conscience  
 Is so possess'd with guilt: come from thy ward,  
 For I can here disarm thee with this stick  
 And make thy weapon drop.

*Mir.* Beseech you, father.

*Pros.* Hence! hang not on my garments.

*Mir.* Sir, have pity;  
 I'll be his surety.

*Pros.* Silence! one word more  
 Shall make me chide thee, if not hate thee. What!  
 An advocate for an impostor! hush!  
 Thou think'st there is no more such shapes as he,  
 Having seen <sup>us</sup> but him and Caliban: foolish wench!  
 To the most of men this is a Caliban, 480  
 And they to him are angels.

*Mir.* My affections  
 Are then most humble; I have no ambition  
 To see a goodlier man.

*Pros.* Come on; obey:  
 Thy nerves are in their infancy again  
 And have no vigour in them.

*Fer.* So they are;  
 My spirits, as in a dream, are all bound up.  
 My father's loss, the weakness which I feel,  
 The wreck of all my friends, not this man's threats,

To whom I am subdued, are but light to me,  
 Might I but through my prison once a day  
 Behold this maid: all corners else o' the earth  
 Let liberty make use of; space enough  
 Have I in such a prison. 490

*Pros.* [*Aside.*] It works. [*To Fer.*] Come on.  
 Thou hast done well, fine Ariel! [*To Fer.*] Follow me.  
 [*To Ariel*] Hark what thou else shalt do me.

*Mir.* Be of comfort;  
 My father's of a better nature, sir,  
 Than he appears by speech: this is unwonted  
 Which now came from him.

*Pros.* Thou shalt be as free  
 As mountain winds: but then exactly do  
 All points of my command.

*Ari.* To the syllable. 500

*Pros.* Come, follow. Speak not for him. [*Exeunt.*]

## ACT II.

### SCENE I. *Another part of the island.*

*Enter* ALONSO, SEBASTIAN, ANTONIO, GONZALO, ADRIAN,  
 FRANCISCO, *and others.*

*Gon.* Beseech you, sir, be merry; you have cause,  
 So have we all, of joy; for our escape  
 Is much beyond our loss. Our hint of woe  
 Is common; every day some sailor's wife,  
 The masters of some merchant, and the merchant,  
 Have just our theme of woe; but for the miracle,  
 I mean our preservation, few in millions  
 Can speak like us: then wisely, good sir, weigh  
 Our sorrow with our comfort.

*Alon.* Prithee, peace.

*Seb.* He receives comfort like cold porridge.

*Ant.* The visitor will not give him o'er so.

*Seb.* Look, he's winding up the watch of his wit: by and by it will strike.

*Gon.* Sir,—

*Seb.* One: tell.

*Gon.* When every grief is entertain'd that's offer'd,  
Comes to the entertainer—

*Seb.* A dollar.

*Gon.* Dolour comes to him, indeed: you have spoken  
truer than you purposed. 20

*Seb.* You have taken it wiselier than I meant you should.

*Gon.* Therefore, my lord,—

*Ant.* Fie, what a spendthrift is he of his tongue!

*Alon.* I prithee, spare.

*Gon.* Well, I have done: but yet,—

*Seb.* He will be talking.

*Ant.* Which, of he or Adrian, for a good wager, first  
begins to crow?

*Seb.* The old cock.

*Ant.* The cockerel. 30

*Seb.* Done. The wager?

*Ant.* A laughter.

*Seb.* A match!

*Adr.* Though this island seem to be desert,—

*Seb.* Ha, ha, ha!

*Ant.* So, you're paid.

*Adr.* Uninhabitable and almost inaccessible,—

*Seb.* Yet,—

*Adr.* Yet,—

*Ant.* He could not miss't. 40

*Adr.* It must needs be of subtle, tender and delicate  
temperance.

*Ant.* Temperance was a delicate wench.

*Seb.* Ay, and a subtle: as he most learnedly delivered.

*Adr.* The air breathes upon us here most sweetly.

*Seb.* As if it had lungs and rotten ones.

*Ant.* Or as 'twere perfumed by a fen.

*Gon.* Here is every thing advantageous to life.

*Ant.* True: save means to live.

*Seb.* Of that there's none, or little. 50

*Gon.* How lush and lusty the grass looks! how green!

*Ant.* The ground indeed is tawny.

*Seb.* With an eye of green in't.

*Ant.* He misses not much.

*Seb.* No; he doth but mistake the truth totally.

*Gon.* But the rarity of it is,—which is indeed almost beyond credit,—

*Seb.* As many vouch'd rarities are.

*Gon.* That our garments, being, as they were, drenched in the sea, hold notwithstanding their freshness and glosses, being rather new-dyed than stained with salt water. 61

*Ant.* If but one of his pockets could speak, would it not say he lies?

*Seb.* Ay, or very falsely pocket up his report.

*Gon.* Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the king's fair daughter Claribel to the King of Tunis.

*Seb.* 'Twas a sweet marriage, and we prosper well in our return.

*Adr.* Tunis was never graced before with such a paragon to their queen. 71

*Gon.* Not since widow Dido's time.

*Ant.* Widow! a plague o' that! How came that widow in? widow Dido!

*Seb.* What if he had said 'widower Æneas' too? Good Lord, how you take it!

*Adr.* 'Widow Dido' said you? you make me study of that: she was of Carthage, not of Tunis.

*Gon.* This Tunis, sir, was Carthage.

*Adr.* Carthage?

80

*Gon.* I assure you, Carthage.

81

*Ant.* His word is more than the miraculous harp. 82

*Seb.* He hath raised the wall and houses too. 83

*Ant.* What impossible matter will he make easy next?

*Seb.* I think he will carry this island home in his pocket and give it his son for an apple.

*Ant.* And, sowing the kernels of it in the sea, bring forth more islands.

*Gon.* Ay.

*Ant.* Why, in good time. 90

*Gon.* Sir, we were talking that our garments seem now as fresh as when we were at Tunis at the marriage of your daughter, who is now queen.

*Ant.* And the rarest that e'er came there.

*Seb.* Bate, I beseech you, widow Dido.

*Ant.* O, widow Dido! ay, widow Dido.

*Gon.* Is not, sir, my doublet as fresh as the first day I wore it? I mean, in a sort.

*Ant.* That sort was well fished for.

*Gon.* When I wore it at your daughter's marriage? 100

*Alon.* You cram these words into mine ears against  
The stomach of my sense. Would I had never  
Married my daughter there! for, coming thence,  
My son is lost and, in my rate, she too,  
Who is so far from Italy removed  
I ne'er again shall see her. O thou mine heir  
Of Naples and of Milan, what strange fish  
Hath made his meal on thee?

*Fran.*

Sir, he may live:

I saw him beat the surges under him,  
And ride upon their backs; he trod the water, 110  
Whose enmity he flung aside, and breasted  
The surge most swoln that met him: his bold head  
'Bove the contentious waves he kept, and oar'd  
Himself with his good arms in lusty stroke

To the shore, that o'er his wave-worn basis bow'd,  
As stooping to relieve him: I not doubt,  
He came alive to land.

*Alon.*

No, no, he's gone.

*Seb.* Sir, you may thank yourself for this great loss,  
That would not bless our Europe with your daughter,  
But rather lose her to an African; 120  
Where she at least is banish'd from your eye,  
Who hath cause to wet the grief on't.

*Alon.*

Prithee, peace.

*Seb.* You were kneel'd to and importuned otherwise  
By all of us, and the fair soul herself  
Weigh'd between loathness and obedience, at  
Which end o' the beam should bow. We have lost your son,  
I fear, for ever: Milan and Naples have  
Mo widows in them of this business' making  
Than we bring men to comfort them:  
The fault's your own.

*Alon.*

So is the dear'st o' the loss. 130

*Gon.* My lord Sebastian,  
The truth you speak doth lack some gentleness  
And time to speak it in: you rub the sore,  
When you should bring the plaster.

*Seb.*

Very well.

*Ant.* And most chirurgeonly.

*Gon.* It is foul weather in us all, good sir,  
When you are cloudy.

*Seb.*

Foul weather?

*Ant.*

Very foul.

*Gon.* Had I plantation of this isle, my lord,—

*Ant.* He 'ld sow't with nettle-seed.

*Seb.*

Or docks, or mallows.

*Gon.* And were the king on't, what would I do? 140

*Seb.* 'Scape being drunk for want of wine.

*Gon.* I' the commonwealth I would by contraries

Execute all things: for no kind of traffic  
 Would I admit; no name of magistrate:  
 Letters should not be known; riches, poverty,  
 And use of service, none; contract, succession,  
 Bourn, bound of land, tilth, vineyard, none;  
 No use of metal, corn, or wine, or oil;  
 No occupation: all men idle, all;  
 And women too, but innocent and pure;  
 No sovereignty;—

150

*Seb.* Yet he would be king on 't.

*Ant.* The latter end of his commonwealth forgets the beginning.

*Gon.* All things in common nature should produce  
 Without sweat or endeavour: treason, felony,  
 Sword, pike, knife, gun, or need of any engine,  
 Would I not have; but nature should bring forth,  
 Of it own kind, all foison, all abundance,  
 To feed my innocent people.

*Seb.* No marrying 'mong his subjects?

160

*Ant.* None, man; all idle.

*Gon.* I would with such perfection govern, sir,  
 To excel the golden age.

*Seb.* Save his majesty!

*Ant.* Long live Gonzalo!

*Gon.* And,—do you mark me, sir?

*Alon.* Prithee, no more; thou dost talk nothing to me.

*Gon.* I do well believe your highness; and did it to  
 minister occasion to these gentlemen, who are of such  
 sensible and nimble lungs that they always use to laugh at  
 nothing.

*Ant.* 'Twas you we laughed at.

170

*Gon.* Who in this kind of merry fooling am nothing to  
 you: so you may continue and laugh at nothing still.

*Ant.* What a blow was there given!

*Seb.* An it had not fallen flat-long.

*Gon.* You are gentlemen of brave mettle; you would lift



the moon out of her sphere, if she would continue in it, five weeks without changing.

*Enter ARIEL, invisible, playing solemn music.*

*Seb.* We would so, and then go a bat-fowling.

*Ant.* Nay, good my lord, be not angry.

*Seb.* No, I warrant you; I will not adventure my discretion so weakly. Will you laugh me asleep, for I am very heavy? 182

*Ant.* Go sleep, and hear us.

*[All sleep except Alonso, Sebastian, and Antonio.]*

*Alon.* What, all so soon asleep! I wish mine eyes Would, with themselves, shut up my thoughts: I find They are inclined to do so.

*Seb.* Please you, sir,  
Do not omit the heavy offer of it:  
It seldom visits sorrow; when it doth,  
It is a comforter.

*Ant.* We two, my lord,  
Will guard your person while you take your rest, 190  
And watch your safety.

*Alon.* Thank you. Wondrous heavy.  
*[Alonso sleeps. Exit Ariel.]*

*Seb.* What a strange drowsiness possesses them!

*Ant.* It is the quality o' the climate.

*Seb.* Why  
Doth it not then our eyelids sink? I find not  
Myself disposed to sleep.

*Ant.* Nor I; my spirits are nimble,  
They fell together all, as by consent;  
They dropp'd, as by a thunder-stroke. What might,  
Worthy Sebastian?—O, what might?—No more:—  
And yet methinks I see it in thy face,  
What thou shouldst be: the occasion speaks thee, and  
My strong imagination sees a crown 201  
Dropping upon thy head.

*Seb.* What, art thou waking?

*Ant.* Do you not hear me speak?

*Seb.* I do; and surely

• It is a sleepy language and thou speak'st  
Out of thy sleep. What is it thou didst say?  
This is a strange repose, to be asleep  
With eyes wide open; standing, speaking, moving,  
And yet so fast asleep.

*Ant.* Noble Sebastian,  
Thou let'st thy fortune sleep ~~and~~ die, rather; wink'st  
Whiles thou art waking.

*Seb.* Thou dost snore distinctly; 210  
There's meaning in thy snores.

*Ant.* I am more serious than my custom: you  
Must be so too, if heed me; which to do  
Trebles thee o'er.

*Seb.* Well, I am standing water.

*Ant.* I'll teach you how to flow.

*Seb.* Do so: to ebb  
Hereditary sloth instructs me.

*Ant.* O,  
If you but knew how ~~you~~ the purpose cherish  
Whiles thus you mock it! how, in stripping it,  
You more invest it! Ebbing men, indeed,  
Most often do so near the bottom run.  
By their own fear or sloth. 220

*Seb.* Prithee, say on:  
The setting of thine eye and cheek proclaim  
A matter from thee, and a birth indeed  
• Which throes thee much to yield.

*Ant.* Thus, sir:  
Although this lord of weak remembrance, this,  
(Who shall be of as little memory  
When he is earth'd) hath here almost persuaded—  
(For he's a spirit of persuasion, ~~only~~  
Professes to persuade—the king his son's alive,

*without doubt by the sea.*

'Tis as impossible that he's undrown'd  
As he that sleeps here swims.

230

*Seb.* *Act* I have ~~no~~ hope  
That he's undrown'd.

*Ant.* O, out of that 'no hope'  
What great hope have you! no hope that way is  
Another way so high a hope that even  
Ambition cannot pierce a wink beyond,  
But doubt discovery there. Will you grant with me  
That Ferdinand is drown'd?

*Seb.* He's gone.

*Ant.* Then, tell me,  
Who's the next heir of Naples?

*Seb.* Claribel.

*Ant.* She that is queen of Tunis; she that dwells  
Ten leagues beyond man's life; she that from Naples 240  
Can have no note, unless the sun were ~~post~~  
The man if the moon's too slow—till new-born chins  
Be rough and ~~razorable~~; she, ~~that~~ from whom  
We all were sea-swallow'd, though some ~~cast~~ again,  
And by that ~~destiny~~ to perform an act  
Whereof what's past is prologue, what to come  
In yours and my discharge.

*Seb.* What stuff is this! how say you?  
'Tis true, my brother's daughter's queen of Tunis;  
So is she heir of Naples; 'twixt which regions  
There is some space.

*Ant.* A space whose every cubit 250  
Seems to cry out, 'How shall that Claribel  
Measure us back to Naples? Keep in Tunis,  
And let Sebastian wake.' Say, ~~this was death~~  
That now hath seized them; why, they were no worse  
Than now they are. There be that can rule Naples  
As well as ~~he~~ that sleeps; lords that can prate  
As amply and unnecessarily  
As this Gonzalo; I myself could make  
A chough of as deep chat. O, that you bore

*Seb.* The mind that I do! what a sleep <sup>were</sup> were this 260  
For your advancement! Do you understand me?

*Seb.* Methinks I do. ~~but he is the same of old~~

*Ant.* And how does your content  
Tender your own good fortune?

*Seb.* I remember  
You did supplant your brother Prospero.

*Ant.* True:  
And look how well my garments sit upon me;  
Much feater than before: my brother's servants  
Were then my fellows: now they are my men.

*Seb.* But, for your conscience?

*Ant.* Ay, sir; where lies that? if 'twere a kibe,  
'Twould put me to my slipper: but I feel not 270  
This deity in my bosom: twenty consciences,  
That stand 'twixt me and Milan, candied be they  
And melt ere they molest! Here lies your brother,  
No better than the earth he lies upon,  
If he were that which now he's like, that's dead;  
Whom I, with this obedient steel, three inches of it, 310  
Can lay to bed for ever; whiles you, doing thus,  
To the perpetual wink for aye might put  
This ancient morsel, this Sir Prudence, who 320  
Should not upbraid our course. For all the rest, 380  
They'll take suggestion as a cat laps milk;  
They'll tell the clock to any business that  
We say befits the hour.

*Seb.* Thy case, dear friend,  
Shall be my precedent; as thou got'st Milan,  
I'll come by Naples. Draw thy sword: one stroke  
Shall free thee from the tribute which thou payest;  
And I the king shall love thee.

*Ant.* Draw together;  
And when I rear my hand do you the like,  
To fall it on Gonzalo.

*Seb.* O, but one word. [They talk apart.]

*Re-enter ARIEL, invisible.*

*Ari.* My master through his art foresees the danger 290  
That you, his friend, are in; and sends me forth—  
For else his project dies—to keep them living.

*[Sings in Gonzalo's ear.*

While you here do snoring lie,

Open-eyed conspiracy

His time doth take.

If of life you keep a care,

Shake off slumber, and beware:

Awake, awake!

*Ant.* Then let us both be sudden.

*Gon.*

Now, good angels

Preserve the king!

*[They awake.*

*Alon.* Why, how now? ho, awake! Why are you drawn?  
Wherefore this ghastly looking?

*Gon.*

What's the matter? 302

*Seb.* Whiles we stood here securing your repose,  
Even now, we heard a hollow burst of bellowing  
Like bulls, or rather lions: did't not wake you?  
It struck mine ear most terribly.

*Alon.*

I heard nothing.

*Ant.* O, 'twas a din to fright a monster's ear,  
To make an earthquake! sure, it was the roar  
Of a whole herd of lions.

*Alon.*

Heard you this, Gonzalo?

*Gon.* Upon mine honour, sir, I heard a humming, 310  
And that a strange one too, which did awake me:  
I shaked you, sir, and cried: as mine eyes open'd,  
I saw their weapons drawn: there was a noise,  
That's verily. 'Tis best we stand upon our guard,  
Or that we quit this place: let's draw our weapons.

*Alon.* Lead off this ground; and let's make further search  
For my poor son.

*Gon.* Heavens keep him from these beasts!  
For he is, sure, i' the island.

*Alon.*

Lead away.

*Ari.* Prospero my lord shall know what I have done:  
So, king, go safely on to seek thy son. [Exeunt.]

SCENE II. *Another part of the island.*

*Enter CALIBAN with a burden of wood. A noise of thunder heard.*

*Cal.* All the infections that the sun sucks up  
From bogs, fens, flats, on Prosper fall, and make him  
By inch-meal a disease! His spirits hear me,  
And yet I needs must curse. But they'll nor pinch,  
Fright me with urchin-shows, pitch me i' the mire,  
Nor lead me, like a firebrand, in the dark  
Out of my way, unless he bid 'em; but  
For every trifle are they set upon me;  
Sometime like apes that mow and chatter at me  
And after bite me; then like hedgehogs, which  
Lie tumbling in my barefoot way and mount  
Their pricks at my footfall; sometime am I  
All wound with adders, who with cloven tongues  
Do hiss me into madness.

*Enter TRINCULO.*

Lo, now, lo!

Here comes a spirit of his, and to torment me  
For bringing wood in slowly. I'll fall flat;  
Perchance he will not mind me.

*Trin.* Here's neither bush nor shrub, to bear off any  
weather at all, and another storm brewing; I hear it sing  
i' the wind; yond same black cloud, yond huge one, looks  
like a foul bombard that would shed his liquor. If it should  
thunder as it did before, I know not where to hide my head:  
yond same cloud cannot choose but fall by pailfuls. What  
have we here? a man or a fish? dead or alive? A fish; he  
smells like a fish; a very ancient and fish-like smell; a kind  
of, not of the newest, poor-John. A strange fish! Were I  
in England now, as once I was, and had but this fish painted,

not a holiday fool there but would give a piece of silver: there would this monster make a man; any strange beast there makes a man: when they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian. Legged like a man! and his fins like arms! Warm o' my troth! I do now let loose my opinion; hold it no longer: this is no fish, but an islander, that hath lately suffered by a thunderbolt. [*Thunder.*] Alas, the storm is come again! my best way is to creep under his gaberdine; there is no other shelter hereabout: misery acquaints a man with strange bed-fellows. I will here shroud till the dregs of the storm be past.

*Enter STEPHANO, singing : a bottle in his hand.*

*Steph.* I shall no more to sea, to sea, 40  
Here shall I die ashore—

This is a very scurvy tune to sing at a man's funeral: well, here's my comfort. [*Drinks.*

[*Sings*]

The master, the swabber, the boatswain and I,

The gunner and his mate

Loved Mall, Meg and Marian and Margery,

But none of us cared for Kate;

For she had a tongue with a tang,

Would cry to a sailor, Go hang!

She loved not the savour of tar nor of pitch: 50

Then to sea, boys, and let her go hang!

This is a scurvy tune too: but here's my comfort. [*Drinks.*

*Cal.* Do not torment me: Oh!

*Steph.* What's the matter? Have we devils here? Do you put tricks upon's with savages and men of Ind, ha? I have not 'scaped drowning to be afraid now of your four legs; for it hath been said, As proper a man as ever went on four legs cannot make him give ground; and it shall be said so again while Stephano breathes at nostrils.

*Cal.* The spirit torments me: Oh! 60

*Steph.* This is some monster of the isle with four legs, who

hath got, as I take it, an ague. Where the devil should he learn our language? I will give him some relief, if it be but for that. If I can recover him and keep him tame and get to Naples with him, he's a present for any emperor that ever trod on neat's-leather.

*Cal.* Do not torment me, prithee; I'll bring my wood home faster.

*Steph.* He's in his fit now and does not talk after the wisest. He shall taste of my bottle: if he have never drunk wine afore, it will go near to remove his fit. If I can recover him and keep him tame, I will not take too much for him; he shall pay for him that hath him, and that soundly. 73

*Cal.* Thou dost me yet but little hurt; thou wilt anon. I know it by thy trembling: now Prosper works upon thee. 74

*Steph.* Come on your ways; open your mouth; here is that which will give language to you, cat: open your mouth; this will shake your shaking, I can tell you, and that soundly: you cannot tell who's your friend: open your chops again.

*Trin.* I should know that voice: it should be—but he is drowned; and these are devils: O defend me! 81

*Steph.* Four legs and two voices: a most delicate monster! His forward voice now is to speak well of his friend; his backward voice is to utter foul speeches and to detract. If all the wine in my bottle will recover him, I will help his ague. Come. Amen! I will pour some in thy other mouth.

*Trin.* Stephano!

*Steph.* Doth thy other mouth call me? Mercy, mercy! This is a devil, and no monster; I will leave him; I have no long spoon. 90

*Trin.* Stephano! If thou beest Stephano, touch me and speak to me; for I am Trinculo—be not afraid—thy good friend Trinculo.

*Steph.* If thou beest Trinculo, come forth: I'll pull thee by the lesser legs: if any be Trinculo's legs, these are they. Thou art very Trinculo indeed! How camest thou here?

*Trin.* I took him to be killed with a thunder-stroke But



art thou not drowned, Stephano? I hope now thou art not drowned. Is the storm overblown? I hid me under the dead moon-calf's gaberdine for fear of the storm. And art thou living Stephano? O Stephano, two Neapolitans 'scaped. 162

*Steph.* Prithce, do not turn me about; my stomach is not constant.

*Cal.* [*Aside.*] These be fine things, an if they be not sprites. That's a braye god and bears celestial liquor. I will kneel to him.

*Steph.* • How didst thou 'scape? How camest thou hither? swear by this bottle how thou camest hither. I escaped upon a butt of sack which the sailors heaved o'erboard, by this bottle! which I made of the bark of a tree with mine own hands since I was cast ashore. 112

*Cal.* I'll swear upon that bottle to be thy true subject; for the liquor is not earthly.

*Steph.* Here; swear then how thou escapedst.

*Trin.* Swum ashore, man, like a duck: I can swim like a duck, I'll be sworn.

*Steph.* Here, kiss the book. Though thou canst swim like a duck, thou art made like a goose.

*Trin.* O Stephano, hast any more of this? 120

*Steph.* The whole butt, man: my cellar is in a rock by the sea-side where my wine is hid. How now, moon-calf! how does thine ague?

*Cal.* Hast thou not dropp'd from heaven?

*Steph.* Out o' the moon; I do assure thee: I was the man i' the moon when time was.

*Cal.* I have seen thee in her and I do adore thee: My mistress show'd me thee and thy dog and thy bush.

*Steph.* Come, swear to that: kiss the book: I will furnish it anon with new contents: swear. 130

*Trin.* By this good light, this is a very shallow monster! I afeard of him! A very weak monster! 'The man i' the

moon! A most poor credulous monster! Well drawn, monster, in good sooth!

*Cal.* I'll show thee every fertile inch o' th' island;  
And I will kiss thy foot: I prithee, be my god.

*Trin.* By this light, a most perfidious and drunken monster! when's god's asleep, he'll rob his bottle.

*Cal.* I'll kiss thy foot; I'll swear myself thy subject.

*Steph.* Come on then; down, and swear. 140

*Trin.* I shall laugh myself to death at this puppy-headed monster. A most scurvy monster! I could find in my heart to beat him,—

*Steph.* Come, kiss.

*Trin.* But that the poor monster's in drink: an abominable monster!

*Cal.* I'll show thee the best springs; I'll pluck thee berries;

I'll fish for thee and get thee wood enough.

A plague upon the tyrant that I serve!

I'll bear him no more sticks, but follow thee, 150  
Thou wondrous man.

*Trin.* A most ridiculous monster, to make a wonder of a poor drunkard!

*Cal.* I prithee, let me bring thee where crabs grow;

And I with my long nails will dig thee pig-nuts;

Show thee a jay's nest and instruct thee how

To snares the nimble marmoset; I'll bring thee

To clustering filberts and sometimes I'll get thee

Young scamels from the rock. Wilt thou go with me?

*Steph.* I prithee now, lead the way without any more talking. Trinculo, the king and all our company else being drowned, we will inherit here: here; bear my bottle: fellow Trinculo, we'll fill him by and by again. 163

*Cal.* [*Sings drunkenly*]

Farewell, master; farewell, farewell!

*Trin.* A howling monster; a drunken monster!

*Cal.* No more ~~jams~~ I'll make for fish;  
 Nor fetch-in firing  
 At requiring;  
 Nor scrape trencher, nor wash dish: *170*  
 'Ban, 'Ban, Cacaliban  
 Has a new master: get a new man.

Freedom, hey-day! hey-day, freedom! freedom, hey-day,  
 freedom!

*Steph.* O brave monster! Lead the way. [*Exeunt.*]

### ACT III.

#### SCENE I. *Before PROSPERO'S cell.*

*Enter FERDINAND, bearing a log.*

*Fer.* There be some sports are painful, and their labour  
 Delight in them sets off: some kinds of baseness  
 Are nobly undergone and most poor matters  
 Point to rich ends. This my mean task  
 Would be as heavy to me as odious, but  
 The mistress which I serve quickens what's dead  
 And makes my labours pleasures: O, she is  
 Ten times more gentle than her father's crabbed,  
 And he's composed of harshness. I must remove  
 Some thousands of these logs and pile them up, *10*  
 Upon a sore injunction: my sweet mistress  
 Weeps when she sees me work, and says, such baseness  
 Had never like executor. I forget:  
 But these sweet thoughts do even refresh my labours,  
 Most busy lest, when I do it.

*Enter MIRANDA; and PROSPERO at a distance, unseen.*

*Mir.* Alas, now, pray you,  
 Work not so hard: I would the lightning had  
 Burnt up those logs that you are enjoin'd to pile!

Pray, set it down and rest you: when this burns,  
'Twill weep for having wearied you. My father  
Is hard at study; pray now, rest yourself;  
He's safe for these three hours. 20

*Fer.* O most dear mistress,  
The sun will set before I shall discharge  
What I must strive to do.

*Mir.* If you'll sit down,  
I'll bear your logs the while: pray, give me that;  
I'll carry it to the pile.

*Fer.* No, precious creature;  
I had rather crack my sinews, break my back,  
Than you should such dishonour undergo,  
While I sit lazy by.

*Mir.* It would become me  
As well as it does you: and I should do it  
With much more ease; for my good will is to it, 30  
And yours it is against.

*Pros.* Poor worm, thou art infected!  
This visitation shows it.

*Mir.* You look wearily.

*Fer.* No, noble mistress; 'tis fresh morning with me  
When you are by at night. I do beseech you—  
Chiefly that I might set it in my prayers—  
What is your name?

*Mir.* Miranda.—O my father,  
I have broke your hest to say so!

*Fer.* Admired Miranda!  
Indeed the top of admiration! worth  
What's dearest to the world! Full many a lady  
I have eyed with best regard, and many a time 40  
The harmony of their tongues hath into bondage  
Brought my too diligent ear: for several virtues  
Have I liked several women; never any  
With so full soul, but some defect in her  
Did quarrel with the noblest grace she owed  
And put it to the foil: but you, O you,

So perfect and so peerless, are created  
Of every creature's best!

*Mir.* I do not know  
One of my sex; no woman's face remember,  
Save, from my glass, mine own; nor have I seen 50  
More that I may call men than you, good friend,  
And my dear father: how features are abroad,  
I am skillless of; but, by my modesty,  
The jewel in my dower, I would not wish  
Any companion in the world but you,  
Nor can imagination form a shape,  
Besides yourself, to like of. But I prattle  
Something too wildly and my father's precepts  
I therein do forget.

*Fer.* I am in my condition  
A prince, Miranda; I do think, a king; 60  
I would, not so!—and would no more endure  
This wooden slavery than suffer  
The flesh-fly blow my mouth. Hear my soul speak:  
The very instant that I saw you, did  
My heart fly to your service; there resides,  
To make me slave to it; and for your sake  
Am I this patient log-man.

*Mir.* Do you love me?

*Fer.* O heaven, O earth, bear witness to this sound  
And crown what I profess with kind event  
If I speak true! if hollowly, invert. 70  
What best is boded me to mischief! I  
Beyond all limit of what else i' the world  
Do love, prize, honour you.

*Mir.* I am a fool  
To weep at what I am glad of.

*Pros.* Fair encounter  
Of two most rare affections! Heavens rain grace  
On that which breeds between 'em!

*Fer.* Wherefore weep you?

*Mir.* At mine unworthiness that dare not offer

What I desire to give, and much less take  
 What I shall die to want, But this is trifling;  
 And all the more it seeks to hide itself, 80  
 The bigger bulk it shows, Hence, bashful cunning!  
 And prompt me, plain and holy innocence!

I am your wife, if you will marry me;

If not, I'll die your maid: to be your fellow

You may deny me; but I'll be your servant,

Whether you will or no.

*Fer.*

My mistress, dearest;

And I thus humble ever.

*Mir.*

My husband, then?

*Fer.* Ay, with a heart as willing

As bondage e'er of freedom: here's my hand.

*Mir.* And mine, with my heart in't: and now farewell  
 Till half an hour hence.

*Fer.*

A thousand thousand!

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*[Exeunt Ferdinand and Miranda severally.]*

*Pros.* So glad of this as they I cannot be,  
 Who are surprised withal; but my rejoicing  
 At nothing can be more, I'll to my book,  
 For yet ere supper-time must I perform  
 Much business appertaining.

*[Exit.]*

SCENE II. *Another part of the island.*

*Enter CALIBAN, STEPHANO, and TRINCULO.*

*Steph.* Tell not me; when the butt is out, we will drink  
 water; not a drop before, therefore bear up, and board  
 'em. Servant-monster, drink to me.

• *Trin.* Servant-monster! the folly of this island! They say  
 there's but five upon this isle: we are three of them; if  
 th' other two be brained like us, the state totters.

*Steph.* Drink, servant-monster, when I bid thee: thy eyes  
 are almost set in thy head.

*Trin.* Where should they be set else? he were a brave monster indeed, if they were set in his tail. 10

*Steph.* My man-monster hath drown'd his tongue in sack: for my part, the sea cannot drown me; I swam, ere I could recover the shore, five and thirty leagues off and on. By this light, thou shalt be my lieutenant, monster, or my standard. 15

*Trin.* Your lieutenant, if you list; he's no standard. 20

*Steph.* We'll not run, Monsieur Monster. 25

*Trin.* Nor go neither; but you'll lie like dogs and yet say nothing neither.

*Steph.* Moon-calf, speak once in thy life, if thou beest a good moon-calf. 30

*Cal.* How does thy honour? Let me lick thy shoe. I'll not serve him; he is not valiant. 35

*Trin.* Thou liest, most ignorant monster: I am in case to justle a constable. Why, thou debosh'd fish, thou, was there ever man a coward that hath drunk so much sack as I to-day? Wilt thou tell a monstrous lie, being but half a fish and half a monster?

*Cal.* Lo, how he mocks me! wilt thou let him, my lord? 40

*Trin.* 'Lord' quoth he! That a monster should be such a natural!

*Cal.* Lo, lo, again! bite him to death, I prithee.

*Steph.* Trinculo, keep a good tongue in your head: if you prove a mutineer,—the next tree! The poor monster's my subject and he shall not suffer indignity.

*Cal.* I thank my noble lord. Wilt thou be pleased to hearken once again to the suit I made to thee?

*Steph.* Marry, will I: kneel and repeat it; I will stand, and so shall Trinculo. 45

*Enter ARIEL, invisible.*

*Cal.* As I told thee before, I am subject to a tyrant, a sorcerer, that by his cunning hath cheated me of the island.

*Ari.* Thou liest.

*Cal.* Thou liest, thou jesting monkey, thou :  
I would my valiant master would destroy thee !  
I do not lie.

*Steph.* Trinculo, if you trouble him any more in's tale,  
by this hand, I will supplant some of your teeth.

*Trin.* Why, I said nothing.

*Steph.* Mum, then, and no more. Proceed. 50

*Cal.* I say, by sorcery he got this isle ;  
From me he got it. If thy greatness will  
Revenge it on him,—for I know thou darest,  
But this thing dare not,—

*Steph.* That's most certain.

*Cal.* Thou shalt be lord of it and I'll serve thee.

*Steph.* How now shall this be compassed ? Canst thou bring  
me to the party ?

*Cal.* Yea, yea, my lord : I'll yield him thee asleep, 60  
Where thou mayst knock a nail into his head.

*Ari.* Thou liest ; thou canst not.

*Cal.* What a pied ninny's this ! Thou scurvy patch !  
I do beseech thy greatness, give him blows  
And take his bottle from him : when that's gone  
He shall drink nought but brine ; for I'll not show him  
Where the quick freshes are.

*Steph.* Trinculo, run into no further danger : interrupt the  
monster one word further, and, by this hand, I'll turn my  
mercy out o' doors, and make a stock-fish of thee. 70

*Trin.* Why, what did I ? I did nothing. I'll go farther off.

*Steph.* Didst thou not say he lied ?

*Ari.* Thou liest.

*Steph.* Do I so ? take thou that. [*Beats Trinculo.*] As you  
like this, give me the lie another time.

*Trin.* I did not give the lie. Out o' your wits and hear-  
ing too ? A plague o' your bottle ! this can sack and drinking



do. A murrain on your monster, and the devil take your fingers.

*Cal.* Ha, ha, ha!

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*Steph.* Now, forward with your tale. Prithee, stand farther off.

*Cal.* Beat him enough: after a little time I'll beat him too.

*Steph.* Stand farther. Come, proceed.

*Cal.* Why, as I told thee, 'tis a custom with him, I' th' afternoon to sleep: there thou mayst brain him, Having first seized his books, or with a log Batter his skull, or paunch him with a stake, Or cut his wezand with thy knife. Remember First to possess his books; for without them He's but a sot, as I am, nor hath not One spirit to command: they all do hate him As rootedly as I. Burn but his books. He has brave utensils,—for so he calls them,— Which, when he has a house, he'll deck withal. And that most deeply to consider is The beauty of his daughter; he himself Calls her a nonpareil: I never saw a woman, But only Sycorax my dam and she; But she as far surpasseth Sycorax As great'st does least.

90 100

*Steph.* Is it so brave a lass?

*Cal.* Ay, lord; she will become thy bed, I warrant, And bring thee forth brave brood.

*Steph.* Monster, I will kill this man: his daughter and I will be king and queen,—save our graces!—and Trinculo and thyself shall be viceroys. Dost thou like the plot, Trinculo?

*Trin.* Excellent.

*Steph.* Give me thy hand: I am sorry I beat thee; but, while thou livest, keep a good tongue in thy head.

*Cal.* Within this half hour will he be asleep: Wilt thou destroy him then?

110

*Steph.* Ay, on mine honour.

*Ari.* This will I tell my master.

*Cal.* Thou makest me merry; I am full of pleasure:

Let us be jocund: will you trol the catch  
You taught me but while-ere?

*Steph.* At thy request, monster, I will do reason, any reason.  
Come on, Trinculo, let us sing.

[Sings] Flout 'em and scout 'em  
And scout 'em and flout 'em;  
Thought is free.

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*Cal.* That's not the tune.

[*Ariel plays the tune on a tabor and pipe.*]

*Steph.* What is this same?

*Trin.* This is the tune of our catch, played by the picture  
of Nobody.

*Steph.* If thou beest a man, show thyself in thy likeness:  
if thou beest a devil, take't as thou list.

*Trin.* O, forgive me my sins!

*Steph.* He that dies pays all debts: I defy thee. Mercy  
upon us!

*Cal.* Art thou afeard?

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*Steph.* No, monster, not I.

*Cal.* Be not afeard; the isle is full of noises,  
Sounds and sweet airs, that give delight and hurt not.

Sometimes a thousand twangling instruments

Will hum about mine ears; and sometime voices,

That, if I then had waked after long sleep,

Will make me sleep again: and then, in dreaming,

The clouds methought would open and show riches

Ready to drop upon me, that, when I waked,

I cried to dream again.

140

*Steph.* This will prove a brave kingdom to me, where I  
shall have my music for nothing.

*Cal.* When Prospero is destroyed.

*Steph.* That shall be by and by: I remember the story.

*Trin.* The sound is going away ; let's follow it, and after do our work.

*Steph.* Lead, monster ; we'll follow. I would I could see this taborer ; he lays it on.

*Trin.* Wilt come ? I'll follow, Stephano. [Exit.

SCENE III. *Another part of the island.*

*Enter* ALONSO, SEBASTIAN, ANTONIO, GONZALO, ADRIAN,  
FRANCISCO, *and others.*

*Gon.* By'r lakin, I can go no further, sir ;  
My old bones ache : here's a maze trod indeed  
Through forth-rights and meanders ! By your patience,  
I needs must rest me.

*Alon.* Old lord, I cannot blame thee,  
Who am myself attach'd with weariness,  
To the dulling of my spirits : sit down, and rest.  
Even here I will put off my hope and keep it  
No longer for my flatterer : he is drown'd  
Whom thus we stray to find, and the sea mocks  
Our frustrate search on land. Well, let him go. 10

*Ant.* [*Aside to Seb.*] I am right glad that he's so out of  
hope.  
Do not, for one repulse, forgo the purpose  
That you resolved to effect.

*Seb.* [*Aside to Ant.*] The next advantage  
Will we take throughly.

*Ant.* [*Aside to Seb.*] Let it be to-night :  
For, now they are oppress'd with travel, they  
Will not, nor cannot, use such vigilance  
As when they are fresh.

*Seb.* [*Aside to Ant.*] I say, to-night : no more.  
[Solemn and strange music.]

*Alon.* What harmony is this ? My good friends, hark !

*Gon.* Marvellous sweet music !

*Enter PROSPERO above, invisible. Enter several strange Shapes, bringing in a banquet; they dance about it with gentle actions of salutation; and, inviting the King, &c. to eat, they depart.*

*Alon.* Give us kind keepers, heavens! What were these!

*Seb.* A living drollery. Now I will believe  
That there are unicorns, that in Arabia  
There is one tree, the phoenix' throne, one phoenix  
At this hour reigning there.

*Ant.* I'll believe both;  
And what does else want credit, come to me,  
And I'll be sworn 'tis true: travellers ne'er did lie,  
Though fools at home condemn 'em.

*Gon.* If in Naples  
I should report this now, would they believe me?  
If I should say, I saw such islanders—  
For, ~~certain~~, these are people of the island— 30  
Who, though they are of monstrous shape, yet, note,  
Their manners are more gentle-kind than of  
Our human generation you shall find  
Many, nay, almost any.

*Pros.* [*Aside.*] Honest lord,  
Thou hast said well; for some of you there present  
Are worse than devils.

*Alon.* I cannot too much muse  
Such shapes, such gesture and such sound, expressing,  
Although they want the use of tongue, a kind  
Of excellent dumb discourse.

*Pros.* [*Aside.*] Praise in departing.

*Fran.* They vanish'd strangely.

*Seb.* No matter, since 40  
They have left their viands behind; for we have stomachs.  
Will't please you taste of what is here?

*Alon.* Not I.

*Gon.* Faith, sir, you need not fear. When we were boys,  
Who would believe that there were mountaineers

Dew-lapp'd like bulls, whose throats had hanging at 'em  
 Wallets of flesh? or that there were such men  
 Whose heads stood in their breasts? which now we find  
 Each putter-out of five for one will bring us *travellers*  
 Good warrant of.

*Alon.* I will stand to and feed,  
 Although my last; no matter, since I feel  
 The best is past. Brother, my lord the duke,  
 Stand to and do as we. 50

*Thunder and lightning. Enter ARIEL, like a harpy; claps his wings upon the table; and, with a quaint device, the banquet vanishes.*

*Ari.* You are three men of sin, whom Destiny,  
 That hath to instrument this lower world  
 And what is in't, the never-surfeited sea  
 Hath caused to belch up you; and on this island  
 Where man doth not inhabit; you 'mongst men  
 Being most unfit to live. I have made you mad;  
 And even with such-like valour men hang and drown  
 Their proper selves. [*Alon., Seb. &c. draw their swords.*]

You fools! I and my fellows 60  
 Are ministers of Fate: the elements,  
 Of whom your swords are temper'd, may as well  
 Wound the loud winds, or with bemock'd-at stabs  
 Kill the still-closing waters, as diminish  
 One dowle that's in my plume: my fellow-ministers  
 Are like invulnerable. If you could hurt,  
 Your swords are now too massy for your strengths  
 And will not be uplifted. But remember—  
 For that's my business to you—that you three  
 From Milan did supplant good Prospero;  
 Exposed unto the sea, which hath requit it, 70  
 Him and his innocent child; for which foul deed  
 The powers, delaying, not forgetting, have  
 Incensed the seas and shores, yea, all the creatures,  
 Against your peace. Thee of thy son, Alonso,  
 They have bereft; and do pronounce by me

Lingering perdition, worse than any death  
 Can be at once, shall step by step attend  
 You and your ways; whose wraths to guard you from—  
 Which here, in this most desolate isle, else falls  
 Upon your heads—is nothing but heart-sorrow  
 And a clear life ensuing.

*He vanishes in thunder; then, to soft music, enter the Shapes again, and dance, with mocks and mows, and carrying out the table.*

*Pros.* Bravely the figure of this harpy hast thou  
 Perform'd, my Ariel; a grace it had, devouring:  
 Of my instruction hast thou nothing bated  
 In what thou hadst to say: so, with good life  
 And observation strange, my meaner ministers  
 Their several kinds have done. My high charms work  
 And these mine enemies are all knit up  
 In their distractions; they now are in my power;  
 And in these fits I leave them, while I visit  
 Young Ferdinand, whom they suppose is drown'd,  
 And his and mine loved darling. *[Exit above.*

*Gen.* I' the name of something holy, sir, why stand you  
 In this strange stare?

*Alon.* O, it is monstrous, monstrous!  
 Methought the billows spoke and told me of it;  
 The winds did sing it to me, and the thunder,  
 That deep and dreadful organ-pipe, pronounced  
 The name of Prosper: it did bass my trespass.  
 Therefore my son i' the ooze is bedded, and  
 I'll seek him deeper than e'er plummet sounded  
 And with him there lie mudded. *[Exit.]*

*Seb.* But one fiend at a time,  
 I'll fight their legions o'er.

*Ant.* I'll be thy second.  
*[Exeunt Sebastian and Antonio.]*

*Gon.* All three of them are desperate: their great guilt,  
 Like poison given to work a great time after,  
 Now 'gins to bite the spirits. I do beseech you

That are of suppler joints, follow them swiftly  
 And hinder them from what this ecstasy  
 May now provoke them to.

*Adr.* Follow, I pray you. [*Exeunt.*]

## ACT IV.

SCENE I. *Before PROSPERO'S cell.*

*Enter PROSPERO, FERDINAND, and MIRANDA.*

*Pros.* - If I have too austere punish'd you,  
 Your compensation makes amends, for I  
 Have given you here a third of mine own life,  
 Or that for which I live; who once again  
 I tender to thy hand: all thy vexations -  
 Were but my trials of thy love, and thou  
 Hast strangely stood the test: here, afore Heaven,  
 I ratify this my rich gift. O Ferdinand,  
 Do not smile at me that I boast her off,  
 For thou shalt find she will outstrip all praise 10  
 And make it halt behind her.

*Fer.* I do believe it  
 Against an oracle.

*Pros.* Then, as my gift and thine own acquisition  
 Worthily purchased, take my daughter: but  
 If thou dost break her virgin-knot before  
 All sanctimonious ceremonies may  
 With full and holy rite be minister'd,  
 No sweet aspersion shall the heavens let fall  
 To make this contract grow; but barren hate,  
 Sour-eyed disdain and discord shall bestrew 20  
 The union of your bed with weeds so loathly  
 That you shall hate it both: therefore take heed,  
 As Hymen's lamps shall light you.

*Fer.* As I hope  
 For quiet days, fair issue and long life,

With such love as 'tis now, the murkiest den,  
 The most opportune place, the strong'st suggestion  
 Our worser genius can, shall never melt  
 Mine honour into lust, to take away  
 The edge of that day's celebration,  
 When I shall think, or Phœbus' steeds are founder'd, 30  
 Or Night kept chain'd below.

*Pros.* Fairly spoke.  
 Sit then and talk with her; she is thine own.  
 What, Ariel! my industrious servant, Ariel!

*Enter ARIEL.*

*Ari.* What would my potent master? here I am.

*Pros.* Thou and thy meaner fellows your last service  
 Did worthily perform; and I must use you  
 In such another trick. Go bring the rabble,  
 O'er whom I give thee power, here to this place:  
 Incite them to quick motion; for I must  
 Bestow upon the eyes of this young couple 40  
 Some vanity of mine art: it is my promise,  
 And they expect it from me.

*Ari.* Presently?

*Pros.* Ay, with a twink.

*Ari.* Before you can say 'come' and 'go,'  
 And breathe twice and cry 'so, so,'  
 Each one, tripping on his toe,  
 Will be here with mop and mow.  
 Do you love me, master? no?

*Pros.* Dearly, my delicate Ariel. Do not approach  
 Till thou dost hear me call.

*Ari.* Well, I conceive. *[Exit.]*

*Pros.* Look thou be true; do not give dalliance 51  
 Too much the rein: the strongest oaths are straw  
 To the fire i' the blood: be more abstemious,  
 Or else, good night your vow!

*Fer.* I warrant you, sir;



The white cold virgin snow upon my heart  
Abates the ardour of my liver.

*Pros.*

*Well.*

Now come, my Ariel! bring a corollary,  
Rather than want a spirit: appear, and pertly!  
No tongue! all eyes! be silent.

[*Soft music.*

*Enter IRIS.*

*Iris.* Ceres, most bounteous lady, thy rich leas 60  
Of wheat, rye, barley, vetches, oats and pease;  
Thy turfy mountains, where live nibbling sheep,  
And flat meads thatch'd with stover, them to keep;  
Thy banks with pioned and twilled brims,  
Which spongy April at thy hest betrimms,  
To make cold nymphs chaste crowns; and thy broom-groves,  
Whose shadow the dismissed bachelor loves,  
Being lass-lorn; thy pole-clipt vineyard;  
And thy sea-marge, sterile and rocky-hard,  
Where thou thyself dost air;—the queen o' the sky, 70  
Whose watery arch and messenger am I,  
Bids thee leave these, and with her sovereign grace,  
Here on this grass-plot, in this very place,  
To come and sport: her peacocks fly amain:  
Approach, rich Ceres, her to entertain.

*Enter CERES.*

*Cer.* Hail, many-colour'd messenger, that ne'er  
Dost disobey the wife of Jupiter;  
Who with thy saffron wings upon my flowers  
Diffusest honey-drops, refreshing showers,  
And with each end of thy blue bow dost crown 80  
My bosky acres and my unshrub'd down,  
Rich scarf to my proud earth; why hath thy queen  
Summon'd me hither, to this short-grass'd green?

*Iris.* A contract of true love to celebrate;  
And some donation freely to estate  
On the blest lovers.

*Cer.* Tell me, heavenly bow,  
If Venus or her son, as thou dost know,

Do now attend the queen? Since they did plot  
The means that dusky Dis my daughter got,  
Her and her blind boy's scandal'd company

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I have forsworn.

*Iris.* Of her society

Be not afraid: I met her deity  
Cutting the clouds towards Paphos, and her son  
Dove-drawn with her. Here thought they to have done  
Some wanton charm upon this man and maid,  
Whose vows are, that no bed-right shall be paid  
Till Hymen's torch be lighted: but in vain;  
Mars's hot minion is return'd again;  
Her waspish-headed son has broke his arrows,  
Swears he will shoot no more, but play with sparrows  
And be a boy right out.

*Cer.* High'st queen of state,  
Great Juno, comes; I know her by her gait.

*Enter JUNO.*

*Juno.* How does my bounteous sister? Go with me  
To bless this twain, that they may prosperous be  
And honour'd in their issue. [*They sing.*]

*Juno.* Honour, riches, marriage-blessing,  
• Long continuance, and increasing,  
Hourly joys be still upon you!  
Juno sings her blessings on you.

*Cer.* Earth's increase, foison plenty, 110  
Barns and garners never empty,  
Vines with clustering bunches growing,  
Plants with goodly burthen bowing;  
Spring come to you at the farthest  
In the very end of harvest!  
• Scarcity and want shall shun you;  
Ceres' blessing so is on you.

*Fer.* This is a most majestic vision, and  
Harmonious charmingly. May I be bold  
To think these spirits?

*Pros.* Spirits, which by mine art 120  
I have from their confines call'd to enact  
My present fancies.

*Fer.* Let me live here ever;  
So rare a wonder'd father and a wise  
Makes this place Paradise.

[*Juno and Ceres whisper, and send Iris on employment.*]

*Pros.* Sweet, now, silence!  
Juno and Ceres whisper seriously;  
There's something else to do: hush, and be mute,  
Or else our spell is marr'd.

*Iris.* You nymphs, call'd Naiads, of the windring brooks,  
With your sedged crowns and ever-harmless looks,  
Leave your crisp channels and on this green land 130  
Answer your summons; Juno does command:  
Come, temperate nymphs, and help to celebrate  
A contract of true love; be not too late.

*Enter certain Nymphs.*

You sunburnt sicklemen, of August weary,  
Come hither from the furrow and be merry:  
Make holiday: your rye-straw hats put on  
And these fresh nymphs encounter every one  
In country footing.

*Enter certain Reapers, properly habited: they join with the Nymphs in a graceful dance: towards the end whereof PROSPERO starts suddenly, and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish.*

*Pros.* [*Aside*] I had forgot that foul conspiracy  
Of the beast Caliban and his confederates 140  
Against my life: the minute of their plot  
Is almost come. [*To the Spirits.*] Well done! avoid; no more!

*Fer.* This is strange: your father's in some passion  
That works him strongly.

*Mir.* Never till this day  
Saw I him touch'd with anger so distemper'd.

*Pros.* You do look, my son, in a moved sort,  
As if you were dismay'd: be cheerful, sir.

Our revels now are ended. These our actors,  
As I foretold you, were all spirits and  
Are melted into air, into thin air:

150

And, like the baseless fabric of this vision,  
The cloud-capp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself,

Yea, all which it inherit, shall dissolve

And, like this insubstantial pageant faded,

Leave not a rack behind. We are such stuff

As dreams are made on, and our little life

Is rounded with a sleep. Sir, I am vex'd;

Bear with my weakness; my old brain is troubled:

Be not disturb'd with my infirmity:

160

If you be pleased, retire into my cell

And there repose: a turn or two I'll walk,

To still my beating mind.

*Fer. Mir.*

We wish your peace. [*Exeunt.*

*Pros.* Come with a thought. I thank thee, Ariel: come.

*Enter ARIEL.*

*Ari.* Thy thoughts I cleave to. What's thy pleasure?

*Pros.*

Spirit,

We must prepare to meet with Caliban.

*Ari.* Ay, my commander: when I presented Ceres,

I thought to have told thee of it, but I fear'd

Lest I might anger thee.

169

*Pros.* Say again, where didst thou leave these varlets?

*Ari.* I told you, sir, they were red-hot with drinking;

So full of valour that they smote the air

For breathing in their faces; beat the ground

For kissing of their feet; yet always bending

Towards their project. Then I beat my tabor;

At which, like unback'd colts, they prick'd their ears,

Advanced their eyelids, lifted up their noses

As they smelt music: so I charm'd their ears

That calf-like they my lowing follow'd through  
 Tooth'd briers, sharp furzes, pricking goss and thorns,  
 Which enter'd their frail shins: at last I left them 181  
 I' the filthy-mantled pool beyond your cell,  
 There dancing up to the chins, that the foul lake  
 O'erstunk their feet.

*Pros.* This was well done, my bird.  
 Thy shape invisible retain thou still:  
 The trumpery in my house, go bring it hither,  
 For stale to catch these thieves.

*Ari.* I go, I go. [Exit.

*Pros.* A devil, a born devil, on whose nature  
 Nurture can never stick; on whom my pains,  
 Humanely taken, all, all lost, quite lost; 190  
 And as with age his body uglier grows,  
 So his mind cankers. I will plague them all,  
 Even to roaring.

*Re-enter ARIEL, loaden' with glistening apparel, &c.*

Come, hang them on this line.

PROSPERO and ARIEL remain, invisible. Enter CALIBAN,  
 STEPHANO, and TRINCULO, all wet.

*Cal.* Pray you, tread softly, that the blind mole may not  
 Hear a foot fall: we now are near his cell.

*Steph.* Monster, your fairy, which you say is a harmless  
 fairy, has done little better than played the Jack with us.  
 Do you hear, monster? If I should take a displeasure  
 against you, look you,—

*Trin.* Thou wert but a lost monster. 200

*Cal.* Good my lord, give me thy favour still.  
 Be patient, for the prize I'll bring thee to  
 Shall hoodwink this mischance: therefore speak softly,  
 All's hush'd as midnight yet.

*Trin.* Ay, but to lose our bottles in the pool,—

*Steph.* There is not only disgrace and dishonour in that, monster, but an infinite loss.

*Trin.* That's more to me than my wetting: yet this is your harmless fairy, monster.

*Steph.* I will fetch off my bottle, though I be o'er ears for my labour. 211

*Cal.* Prithee, my king, be quiet. See'st thou here, This is the mouth o' the cell: no noise, and enter. Do that good mischief which may make this island Thine own for ever, and I, thy Caliban, For aye thy foot-licker.

*Steph.* Give me thy hand. I do begin to have bloody thoughts.

*Trin.* O king Stephano! O peer! O worthy Stephano! look what a wardrobe here is for thee! 220

*Cal.* Let it alone, thou fool; it is but trash.

*Trin.* O, ho, monster! we know what belongs to a frippery. O king Stephano!

*Steph.* Put off that gown, Trinculo; by this hand I'll have that gown.

*Trin.* Thy grace shall have it.

*Cal.* The dropsy drown this fool! what do you mean To dote thus on such luggage? Let's alone And do the murder first: if he awake, From toe to crown he'll fill our skins with pinches, 230 Make us strange stuff.

*Steph.* Be you quiet, monster. Mistress line, is not this my jerkin? Now is the jerkin under the line: now, jerkin, you are like to lose your hair and prove a bald jerkin.

*Trin.* Do, do: we steal by line and level, an't like your grace.

*Steph.* I thank thee for that jest; here's a garment for't: wit shall not go unrewarded while I am king of this country. 'Steal by line and level' is an excellent pass of pate; there's another garment for't. 240

*Trin.* Monster, come, put some lime upon your fingers, <sup>to</sup> and away with the rest.

*Cal.* I will have none on't: we shall lose our time,  
And all be turn'd to barnacles, or to apes  
With foreheads villanous low.

*Steph.* Monster, lay to your fingers: help to bear this away  
where my hogshead of wine is, or I'll turn you out of my  
kingdom: go to, carry this.

*Trin.* And this.

*Steph.* 'Ay, and this.

250

*A noise of hunters heard. Enter divers Spirits, in shape of dogs  
and bounds, hunting them about; PROSPERO and ARIEL  
setting them on.*

*Pros.* Hey, Mountain, hey!

*Ari.* Silver! there it goes, Silver!

*Pros.* Fury, Fury! there, Tyrant, there! hark! hark!

*[Caliban, Stephano, and Trinculo are driven out.]*

Go charge my goblins that they grind their joints  
With dry convulsions, shorten up their sinews  
With aged cramps, and more pinch-spotted make them  
Than pard or cat o' mountain.

*Ari.*

Hark, they roar!

*Pros.* Let them be hunted soundly. At this hour  
Lies at my mercy all mine enemies:  
Shortly shall all my labours end, and thou  
Shalt have the air at freedom: for a little  
Follow, and do me service.

260

*[Exeunt.]*

## ACT V.

• SCENE I. *Before PROSPERO's cell.*

*Enter PROSPERO in his magic robes, and ARIEL.*

*Pros.* Now does my project gather to a head:  
My charnis crack not; my spirits obey; and time  
Goes upright with his carriage. How's the day?

*Ari.* On the sixth hour; at which time, my lord,  
You said our work should cease.

*Pros.* I did say so,  
When first I raised the tempest. Say, my spirit,  
How fares the king and's followers?

*Ari.* Confined together  
In the same fashion as you gave in charge,  
Just as you left them; all prisoners, sir,  
In the line-grove which weather-fends your cell; ~~for~~ *for*  
They cannot budge till your release. The king,  
His brother, and yours, abide all three distracted,  
And the remainder mourning over them,  
Brimful of sorrow and dismay; but chiefly  
Him that you term'd, sir, 'The good old lord, Gonzalo';  
His tears run down his beard, like winter's drops  
From caves of reeds. *[Your charm so strongly works 'em,*  
*That if you now beheld them, your affections*  
*Would become tender.*

*Pros.* Dost thou think so, spirit?

*Ari.* Mine would, sir, were I human.

*Pros.* And mine shall. 20  
Hast thou, which art but air, a touch, a feeling  
Of their afflictions, and shall not myself,  
One of their kind, that relish all as sharply,  
Passion as they, be kindlier moved than thou art?  
Though with their high wrongs I am struck to the quick,  
Yet with my nobler reason 'gainst my fury  
Do I take part: the rarer action is



In virtue than in vengeance: they being penitent,  
 The sole drift of my purpose doth extend  
 Not a frown further. Go release them, Ariel: 30  
 My charms I'll break, their senses I'll restore,  
 And they shall be themselves.

*Ari.* I'll fetch them, sir. [*Exit.*]

*Pros.* Ye elves of hills, brooks, standing lakes and groves,  
 And ye that on the sands with printless foot  
 Do chase the ebbing Neptune and do fly him  
 When he comes back; you demi-puppets that  
 By moonshine do the green sour ringlets make,  
 Whereof the ewe not bites, and you whose pastime  
 Is to make midnight mushrooms, that rejoice 40  
 To hear the solemn curlew; by whose aid,  
 Weak masters though ye be, I have bedimm'd  
 The noontide sun, call'd forth the mutinous winds,  
 And 'twixt the green sea and the azured vault  
 Set roaring war: to the dread rattling thunder  
 Have I given fire and rifted Jove's stout oak  
 With his own bolt; the strong-based promontory  
 Have I made shake and by the spurs pluck'd up  
 The pine and cedar: graves at my command  
 Have wak'd their sleepers, oped, and let 'em forth  
 By my so potent art. But this rough magic 50  
 I here abjure, and, when I have required  
 Some heavenly music, which even now I do,  
 To work mine end upon their senses that  
 This airy charm is for, I'll break my staff,  
 Bury it certain fathoms in the earth,  
 And deeper than did ever plummet sound  
 I'll drown my book. [*Solemn music.*]

*Re-enter ARIEL before: then ALONSO, with a frantic gesture, attended by GONZALO; SEBASTIAN and ANTONIO in like manner, attended by ADRIAN and FRANCISCO: they all enter the circle which PROSPERO had made, and there stand charmed; which PROSPERO observing, speaks:*

A solemn air and the best comforter

To an unsettled fancy cure thy brains, 60  
 Now useless, bott'd within thy skull! There stand,  
 For you are spell-stopp'd.  
 Holy Gonzalo, honourable man,  
 Mine eyes, even sociable to the show of thine, 70  
 Fall fellowly drops. The charm dissolves apace,  
 And as the morning steals upon the night,  
 Melting the darkness, so their rising senses  
 Begin to chase the ignorant fumes that mantle  
 Their clearer reason. O good Gonzalo,  
 My true preserver, and a loyal sir  
 To him thou follow'st! I will pay thy graces  
 Home both in word and deed. Most cruelly  
 Didst thou, Alonso, use me and my daughter:  
 Thy brother was a furtherer in the act.  
 Thou art pinch'd for 't now, Sebastian. Flesh and blood,  
 You, brother mine, that entertain'd ambition,  
 Expell'd remorse and nature; who, with Sebastian,  
 Whose inward pinches therefore are most strong,  
 Would here have kill'd your king; I do forgive thee,  
 Unnatural though thou art. Their understanding  
 Begins to swell, and the approaching tide 80  
 Will shortly fill the reasonable shore  
 That now lies foul and muddy. Not one of them  
 That yet looks on me, or would know me: Ariel,  
 Fetch me the hat and rapier in my cell;  
 I will discase me, and myself present  
 As I was sometime Milan: quickly, spirit;  
 Thou shalt ere long be free.

*ARIEL sings and helps to attire him.*

Where the bee sucks, there suck I:  
 In a cowslip's bell I lie;  
 There I couch when owls do cry.  
 On the bat's back I do fly  
 After summer merrily.  
 Merrily, merrily shall I live now  
 Under the blossom that hangs on the bough. 90

*Pros.* Why, that's my dainty Ariel! I shall miss thee;  
 But yet thou shalt have freedom: so, so, so. |  
 To the king's ship, invisible as thou art:  
 There shalt thou find the mariners asleep  
 Under the hatches; the master and the boatswain  
 Being awake, enforce them to this place, 100  
 And presently, I prithee.

*Ari.* I drink the air before me, and return  
 Or ere your pulse twice beat. [Exit.]

*Gon.* All torment, trouble, wonder and amazement  
 Inhabits here: <sup>some</sup> heavenly power guide us  
 Out of this fearful country!

*Pros.* Behold, sir king,  
 The wronged Duke of Milan, Prospero:  
 For more assurance that a living prince  
 Does now speak to thee, I embrace thy body;  
 And to thee and thy company I bid 110  
 A hearty welcome.

*Alon.* Whether thou be'st he or no,  
 "Or some enchanted trifle to abuse me, ~~it is not~~  
 As late I have been, I not know: thy pulse  
 Beats as of flesh and blood; and, since I saw thee,  
 The affliction of my mind amends, with which,  
 I fear, a madness held me: this must crave,  
 An if this be at all, a most strange story.  
 Thy dukedom I resign and do entreat  
 Thou pardon me my wrongs. But how should Prospero  
 Be living and be here?

*Pros.* First, noble friend, 120  
 Let me embrace thine age, whose honour cannot  
 Be measured or confined.

*Gon.* Whether this be  
 Or be not, I'll not swear.

*Pros.* You do yet taste ~~of~~  
 "Some subtilties o' the isle, that will not let you  
 Believe things certain. Welcome, my friends all!

[*Aside to Sebastian and Antonio.*]

But you my brace of lords, were I so minded,  
I here could pluck his highness' frown upon you  
And justify you traitors: at this time  
I will tell no tales.

*Seb.* [*Aside.*] The devil speaks in him.

*Pros.*

No.

For you, most wicked sir, whom to call brother 130  
Would even infect my mouth, I do forgive  
Thy rankest fault; all of them; and require  
My dukedom of thee, which perforce, I know,  
Thou must restore.

*Alon.* If thou be'st Prospero,  
Give us particulars of thy preservation;  
How thou hast met us here, who three hours since  
Were wreck'd upon this shore; where I have lost—  
How sharp the point of this remembrance is!—  
My dear son Ferdinand.

*Pros.* I am woe for 't, sir. *quite right*

*Alon.* Irreparable is the loss, and patience 140  
Says it is past her cure. *136*

*Pros.* I rather think  
You have not sought her help, of whose soft grace  
For the like loss I have her sovereign aid,  
And rest myself content.

*Alon.* You the like loss!

*Pros.* As great to me as late; and, supportable  
To make the dear loss, have I means much weaker  
Than you may call to comfort you, for I  
Have lost my daughter.

*Alon.* A daughter?

O heavens, that they were living both in Naples,  
The king and queen there! that they were, I wish 150  
Myself were mudded in that oozy bed  
Where my son lies. When did you lose your daughter?

*Pros.* In this last tempest. I perceive, these lords  
At this encounter do so much admire

That they devour their reason and scarce think  
 Their eyes do offices of truth, their words *are quality*  
 Are natural breath: but, howsoe'er you have *felt*  
 Been justled from your senses, know for certain  
 That I am Prospero and that very duke  
 Which was thrust forth of Milan, who most strangely 160  
 Upon this shore, where you were wreck'd, was landed,  
 To be the lord on't. No more yet of this;  
 For 'tis a chronicle of day by day,  
 Not a relation for a breakfast, nor  
 Befitting this first meeting. Welcome, sir;  
 This cell's my court: here have I few attendants  
 And subjects none abroad: pray you, look in.  
 My dukedom since you have given me again,  
 I will requite you with as good a thing;  
 At least bring forth a wonder, to content ye 170  
 As much as me my dukedom.

*Here PROSPERO discovers FERDINAND and MIRANDA  
 playing at chess.*

*Mir.* Sweet lord, you play me false.

*Fer.* No, my dear'st love,  
 I would not for the world.

*Mir.* Yes, for a score of kingdoms you should wrangle,  
 And I would call it fair play.

*Alon.* If this prove  
 A vision of the island, one dear son  
 Shall I twice lose.

*Seb.* A most high miracle!

*Fer.* Though the seas threaten, they are merciful;  
 I have cursed them without cause. [*Kneels.*]

*Alon.* Now all the blessings  
 Of a glad father compass thee about! 180  
 Arise, and say how thou camest here.

*Mir.* O, wonder!  
 How many goodly creatures are there here!  
 How beauteous mankind is! O brave new world,  
 That has such people in't!

*Pros.* 'Tis new to thee.

*Alon.* What is this maid with whom thou wast at play?  
 Your eld'st acquaintance cannot be three hours: u  
 Is she the goddess that hath sever'd us,  
 And brought us thus together?

*Fer.* Sir, she is mortal;  
 But by immortal Providence she's mine:  
 I chose her when I could not ask my father 190  
 For his advice, nor thought I had one. She  
 Is daughter to this famous Duke of Milan,  
 Of whom so often I have heard renown,  
 But never saw before; of whom I have  
 Received a second life; and second father. u  
 This lady makes him to me.

*Alon.* I am hers:  
 But, O, how oddly will it sound that I  
 Must ask my child forgiveness!

*Pros.* There, sir, stop  
 Let us not burthen our remembrance with  
 A heaviness that's gone. u

*Gon.* I have inly wept, 200  
 Or should have spoke ere this. Look down, you gods,  
 And on this couple drop a blessed crown!  
 For it is you that have chalk'd forth the way  
 Which brought us hither.

*Alon.* I say, Amen, Gonzalo!

*Gon.* Was Milan thrust from Milan, that his issue  
 Should become kings of Naples? O, rejoice  
 Beyond a common joy, and set it down  
 With gold on lasting pillars: In one voyage  
 Did Claribel her husband find at Tunis,  
 And Ferdinand, her brother, found a wife 210  
 Where he himself was lost, Prospero his dukedom  
 In a poor isle, and all of us ourselves  
 When no man was his own.

*Alon.* [To *Fer.* and *Mir.*] Give me your hands:  
 Let grief and sorrow still embrace his heart u  
 That doth not wish you joy!

*Gon.* Be it so! Amen!

*Re-enter ARIEL, with the Master and Boatswain amazedly following.*

O look, sir, look, sir! here is more of us:  
I prophesied, if a gallows were on land,  
This fellow could not drown. Now, blasphemy,  
That swear'st grace o'erboard, not an oath on shore?  
Hast thou no mouth by land? What is the news? 220

*Boats.* The best news is, that we have safely found  
Our king and company; the next, our ship—  
Which, but three glasses since, we gave out split—  
Is tight and yare and bravely rigg'd as when  
We first put out to sea.

*Ari.* [*Aside to Pros.*] Sir, all this service  
Have I done since I went.

*Pros.* [*Aside to Ariel*] My tricky spirit!

*Alon.* These are not natural events; they strengthen  
From strange to stranger. Say, how came you hither?

*Boats.* If I did think, sir, I were well awake,  
I'd strive to tell you. We were dead of sleep, 230  
And—how we know not—all clapp'd under hatches;  
Where but even now with strange and several noises  
Of roaring, shrieking, howling, jingling chains,  
And mo diversity of sounds, all horrible,  
We were awaked; straightway, at liberty;  
Where we, in all her trim, freshly beheld  
Our royal, good and gallant ship, our master  
Capering to eye her: on a trice, so please you,  
Even in a dream, were we divided from them  
And were brought moping hither.

*Ari.* [*Aside to Pros.*] Was't well done? 240

*Pros.* [*Aside to Ariel*] Bravely, my diligence. Thou shalt  
be frec.

*Alon.* This is as strange a maze as e'er men trod;  
And there is in this business more than nature  
Was ever conduct of: some oracle  
Must rectify our knowledge.

*Pros.* Sir, my liege,  
 Do not infest your mind with beating on  
 The strangeness of this business; at pick'd leisure  
 Which shall be shortly, single I'll resolve you,  
 Which to you shall seem probable, of every  
 These happen'd accidents; till when, be cheerful 250  
 And think of each thing well. [*Aside to Ariel*] Come hither,  
 spirit:

Set Caliban and his companions free;  
 Untie the spell. [*Exit Ariel.*] How fares my gracious sir?  
 There are yet missing of your company  
 Some few odd lads that you remember not.

*Re-enter ARIEL, driving in CALIBAN, STEPHANO, and  
 TRINCULO, in their stolen apparel.*

*Steph.* Every man shift for all the rest, and let no man  
 take care for himself; for all is but fortune. Coragio,  
 bully-monster, coragio!

*Trin.* If these be true spies which I wear in my head,  
 here's a goodly sight. 260

*Cal.* O Setebos, these be brave spirits indeed!  
 How fine my master is! I am afraid  
 He will chastise me.

*Seb.* Ha, ha!  
 What things are these, my lord Antonio?  
 Will money buy 'em?

*Ant.* Very like; one of them  
 Is a plain fish, and, no doubt, marketable.

*Pros.* Mark but the badges of these men, my lords,  
 Then say if they be true. This mis-shapen knave,  
 His mother was a witch, and one so strong  
 That could control the moon, make flows and ebbs, 270  
 And deal in her command without her power.  
 These three have robb'd me; and this demi-devil—  
 For he's a bastard one—had plotted with them  
 To take my life. Two of these fellows you  
 Must know and own; this thing of darkness I  
 Acknowledge mine.



*Cal.* I shall be pinch'd to death.

*Alon.* Is not this Stephano, my drunken butler?

*Seb.* He is drunk now; where had he wine?

*Alon.* And Trinculo is reeling ripe: where should they  
Find this grand liquor that hath gilded 'em? 280  
How camest thou in this pickle?

*Trin.* I have been in such a pickle since I saw you last  
that, I fear me, will never out of my bones: I shall not  
fear fly-blowing.

*Seb.* Why, how now, Stephano!

*Steph.* O, touch me not; I am not Stephano, but a cramp.

*Pros.* You 'ld be king o' the isle, sirrah?

*Steph.* I should have been a sore one then.

*Alon.* This is a strange thing as e'er I look'd on.

[*Pointing to Caliban.*

*Pros.* He is as disproportion'd in his manners 290  
As in his shape. Go, sirrah, to my cell;  
Take with you your companions; as you look  
To have my pardon, trim it handsomely.

*Cal.* Ay, that I will; and I'll be wise hereafter  
And seek for grace. What a thrice-double ass  
Was I, to take this drunkard for a god  
And worship this dull fool!

*Pros.* Go to; away!

*Alon.* Hence, and bestow your luggage where you found it.

*Seb.* Or stole it, rather. [*Exeunt Cal., Steph., and Trin.*

*Pros.* Sir, I invite your highness and your train 300  
To my poor cell, where you shall take your rest  
For this one night; which, part of it, I'll waste  
With such discourse as, I not doubt, shall make it  
Go quick away; the story of my life  
And the particular accidents gone by  
Since I came to this isle: and in the morn  
I'll bring you to your ship and so to Naples,  
Where I have hope to see the nuptial

Of these our dear-beloved solemnized;  
And thence retire me to my Milan, where 310  
Every third thought shall be my grave.

*Alon.* I long  
To hear the story of your life, which must  
Take the ear strangely. *Alon.*

*Pros.* I'll deliver all;  
And promise you calm seas, auspicious gales  
And sail so expeditious that shall catch  
Your royal fleet far off. [*Aside to Ariel*] My Ariel, chick,  
That is thy charge: then to the elements  
Be free, and fare thou well! Please you, draw near.  
[*Exeunt.*]

EPILOGUE.

SPOKEN BY PROSPERO.

Now my charms are all o'erthrown,  
And what strength I have's mine own,  
Which is most faint: now, 'tis true,  
I must be here confined by you,  
Or sent to Naples. Let me not,  
Since I have my dukedom got  
And pardon'd the deceiver, dwell  
In this bare island by your spell;  
But release me from my bands  
With the help of your good hands: 10  
Gentle breath of yours my sails  
Must fill, or else my project fails,  
Which was to please. Now I want  
Spirits to enforce, art to enchant,  
And my ending is despair,  
Unless I be relieved by prayer,  
Which pierces so that it assaults  
Mercy itself and frees all faults.  
As you from crimes would pardon'd be,  
Let your indulgence set me free. 20



# NOTES.

THE Dramatis Personæ are given in the folios at the end of the play.

## ACT I.

### Scene I.

3. *Good* refers probably to the preceding 'Here, master,' not to 'what cheer?' Such phrases as 'good my lord,' 'good my friends,' are very common; whence 'good' comes to be used without an accompanying noun, as a kind of interjection, as in Hamlet, i. 1. 70, 'Good now, sit down,' and line 16 of the present scene, 'Nay, good, be patient.' See also Winter's Tale, v. 1. 19, 'Now, good now, say so but seldom.' In line 29 '*good*' expresses acquiescence in the Boatswain's request.

*Ib. yarely*, nimbly, handily, deftly. Compare Antony and Cleopatra, ii. 2. 216, 'hands That yarely frame the office.'

5. *cheerly*, adverb formed from the noun, like 'angrily,' 'hungerly,' 'masterly,' &c. Abbott's Shakespearian Grammar, § 447.

6. *yare*, from A. S. *geiro*, ready, prepared. It occurs again in line 37 of this scene, and in Antony and Cleopatra, v. 2. 286, 'yare, yare, good Iras; quick.' Also in v. 1. 214 of the present play, where it applies to the ship, not the seamen. Ray gives it as a Suffolk word, and in the speech of the Lowestoft boatman at this day 'hear, hear,' is probably only a disguised form of 'yare, yare.'

*Ib. Tend*, attend. We have the same form in i. 2. 47 of this play, and in Hamlet, iv. 3. 44, 'The associates tend.' For *whistle* compare Pericles, iv. 1. 64, and iii. 1. 8,

'The seaman's whistle  
Is as a whisper in the ears of death,  
Unheard.'

7. *Blow* . . . This is of course an apostrophe to the storm or the spirit of the storm. There is no need to adopt Steevens' conjecture, 'Blow till thou burst thee, wind!' See Pericles, iii. 1. 44, 'Blow and split thyself.'

*Ib. if room enough*. Observe the ellipsis. See Abbott, § 403. The meaning is 'if there be sea-room enough.' Compare Pericles, iii. 1. 45, 'But sea-room, an the brine and cloudy billow kiss the moon, I care not.'

8. *have care.* Elsewhere Shakespeare seems always to have used the ordinary phrase 'have a care,' and with something to follow.

9. *Play the men.* See 2 Samuel x. 12, 'Let us play the men for our people;' and Shakespeare, 1 Henry VI, i. 6. 16,

'When they shall hear how we have play'd the mēn.'

11. *boatswain.* The word is spelt in the folio in this place 'boson,' in accordance with the sailors' pronunciation.

13. *you do assist the storm.* Compare Pericles, iii. 1. 19,

'Patience, good sir; do not assist the storm.'

The coincidences between the two plays are remarkable.

15. *What cares these roarers.* When the verb precedes the plural noun which governs it, it is frequently in the singular, as in iv. 1. 264,

'At this hour

Lies at my mercy all mine enemies.'

And Cymbeline, v. 5. 233, in the folios,

'How comes these staggers on me?'

This construction, though so commonly used, was no more grammatically correct in Shakespeare's time than it is in ours. In many instances it may be due to transcriber or printer. For example, in Richard II, iii. 4. 24, the first folio reads 'Here *comes* the gardeners,' but the first quarto, by far the best authority for the text, has 'Here *come* the gardeners.' The second and following quartos have by mistake 'cometh,' which the printer of the folio, copying the fourth quarto, changed to 'comes.' Doubtless Shakespeare himself often used this license inadvertently, and did not hesitate to avail himself of it when the rhyme required it, as e.g. Richard II, iii. 3. 168,

'There lies

Two kinsmen digg'd their graves with weeping eyes.'

16. *roarers.* In the language of Shakespeare's time a blustering bully was called 'a roarer.' See Massinger, The Renegado, i. 3, 'A lady to turn roarer, and break glasses.' Compare 2 Henry IV, iii. 1. 22, 'Who take the ruffian billows by the top.'

21. *present,* present time. So Macbeth, i. 5. 58,

'Thy letters have transported me beyond

This ignorant present.'

And 1 Cor. xv. 6, 'Of whom the greater part remain unto this present.'

*Ib. hand,* handle. Cotgrave translates *manier*, 'to handle, hand, manage, wield, use, touch.'

24. *hap.* Compare Hamlet, i. 2. 249,

'Whatsoever else shall hap to-night.'

We find 'hap' a substantive in Richard II, i. 1. 23, 'Envyng earth's good hap.'

27. *complexion*, constitution, or temperament, as shown by the outward appearance; hence in recent times the meaning of the word has been narrowed. See notes on Merchant of Venice, iii. 1. 26, and Hamlet, i. 4. 27.

- 28. *perfect gallows*. The allusion is of course to the proverb, 'He that is born to be hanged will never be drowned.' See line 53 of this scene and v. 1. 217; also, Two Gentlemen of Verona, i. 1. 157,

'Go, go, begone, to save your ship from wreck,  
Which cannot perish having thee aboard,  
Being destined to a drier death on shore.'

30. *advantage*. This verb is always used elsewhere by Shakespeare with an objective case following, as Two Gentlemen of Verona, iii. 2. 42,

'Where your good word cannot advantage him,  
Your slander never can endamage him.'

32. *Down with the topmast!* One of the directions given by Captain John Smith, a contemporary of Shakespeare, for the handling of a ship in a storm is, 'Strike your topmasts to the cap.' (The Seaman's Grammar, p. 40.) The second Lord Mulgrave furnished Malone with a long and interesting criticism on the manner in which Shakespeare makes his sailors handle their ship in the storm, which he thinks perfectly suitable to the circumstances where a ship is drifting on to a lee shore. He quotes from Sir Henry Mainwaring's Seaman's Dictionary: 'It is not yet agreed amongst all scamen whether it is better for a ship to hull with her topmast up or down;' and 'If you have sea-room it is never good to strike the topmast.' The whole may be read at length in the Variorum Shakespeare, 1821. For an explanation of the scene the reader is referred to the Preface.

33. *Bring her to try with main-course*. Raleigh (Works, viii. 339), describing a ship, says, 'To make her a good sea ship, that is, to hull and try well, there are two things specially to be observed; the one, that she have a good draught of water; the other, that she be not overcharged, which commonly the king's ships are; and therefore in them we are obliged to lie at trye with our main course and mizen, which with a deep keel and standing streak, she will perform.' 'To lie at try' is to keep as close to the wind as possible; and the storm-sails, which are adapted for the purpose, and are always set on such occasions, are called try-sails. The 'main-course' is the main-sail. The following account of the disasters which befell Raleigh's ships at the outset of the Island voyage in 1597 will illustrate the present passage: 'On Tuesday morning, my self, the Bonaventer, the Mathew, and Andrew, were together, and steered for the North Cape, not doubtinge butt to have crost the fleet within six howies, butt att the instant the winde changed to the south, and

blew vehemently; so as wee putt our seelves under our fore corses, and stood to the west into the sea. Butt on Twesday night I perceived the Mathew to labor very vehemently, and that shee could not indure that manner of standinge of, and so putt her sealf a try with her mayne course.' (Edwards, *Life of Raleigh*, ii. 171, 172.)

34. *they are louder than . . . our office.* By their howling they make the boatswain's orders inaudible.

*Ib. weather, storm.* So Winter's Tale, iii. 3. 103, 'both roaring louder than the sea or weather.'

39. *incharitable*, a more correct form than the one at present in use, 'uncharitable.' So we have 'infortunate,' King John, ii. 1. 178; 'incertain,' Measure for Measure, iii. 1. 127; 'ingrateful,' King Lear, ii. 4. 165; and several others.

43. *for drowning*, as regards drowning.

45. *Lay her a-hold.* Admiral Smyth, in his Sailors' Wordbook, says, 'Ahold. A term of our early navigators, for bringing a ship close to the wind, so as to hold or keep to it.'

*Ib. set her two courses; off to sea again!* The two courses are the mainsail and the foresail. The punctuation here adopted is that of Holt; the folio reads 'set her two courses off to Sea againe,' which would mean, keep her out two points more away from the land.

51. *merely*, absolutely. So Hamlet, i. 2. 137.

'Things rank and gross in nature

Possess it merely.'

55. *at widest.* We still say 'at most,' 'at least,' 'at last,' 'at latest.' Observe that 'widest' is here a monosyllable.

*Ib. glut, swallow up*; a meaning for which we should now use 'englut.' The use of the word in this sense is rare. It does not occur elsewhere in Shakespeare. Johnson refers to Milton [Par. Lost, x. 633],

'Nigh burst

With suck'd and glutted ofal.'

And Steevens quotes Gorges's *Lucan* [p. 241, ed. 1614], vi. [537],

'And oylie fragments scarcely burn'd

Together she doth scrape and glut.'

61. *ling, heath, broom, furze.* This is Hanmer's emendation of the 'Long heath, Browne firs' of the folio. It was approved by Sidney Walker and adopted by Dyce. The epithets 'long,' 'brown,' are not specially applicable to heath and furze, and any epithets seem out of place. Neither is the mention of 'ling' and 'heath' tautological. Any one acquainted with the moors of Northern England knows that 'ling' and 'heather' denote different varieties of erica. Farmer quotes from Harrison's *Description of England* in Holinshed (fol. 91 a), 'Brome . . . heth, firze, brakes, whinnes, ling, &c.

62. *The wills above*, the will of the powers above. See *Winter's Tale*, v. i. 46,

'Tis your counsel

My lord should to the heavens be contrary,

Oppose against their wills.'

### Scene II.

1. In many parts of this play the lines end with unemphatic monosyllables, making the verse sound like prose. In lines 12, 17, 54, for examples. This is characteristic of Shakespeare's latest manner.

2. *roar*. For this usage of the substantive for the verbal noun, compare 'stare,' iii. 3. 95.

4. *welkin*, sky; A.S. *wolcen*, cloud. Compare *Love's Labour's Lost*, iv. 2. 5, 'Like a jewel in the car of caelo, the sky, the welkin, the heaven.' It occurs as an adjective in *Winter's Tale*, i. 2. 136,

'Look on me with your welkin eye,'

i.e. sky-blue eye. Compare also *King Lear*, iii. 7. 61, where we have a similar example of poetic exaggeration; *Winter's Tale*, iii. 3. 85; and *Othello*, ii. 1. 11-15.

*Ib. welkin's cheek*. So in *Richard II*, iii. 3. 57, 'the cloudy cheeks of heaven.' And *Coriolanus*, v. 3. 151, 'the wide cheeks o' the air.'

5. *fire*, a dissyllable, as in *Two Gentlemen of Verona*, ii. 7. 22,

'But qualify the fire's extreme rage.'

See Webster and Marston's *Malcontent*, iv. 1,

'A town on fire be extinct with tears.'

And Abbott, § 480.

6. *brave*, fine, the Scottish *braw*. See i. 2. 206, 411.

7. *Who* follows a neuter antecedent when it is personified, as here, 'in her.' So 2 *Henry IV*, iii. 1. 22,

'The winds

Who take the ruffian billows by the top.'

11. *or ere*. See v. 1. 103. So *Macbeth*, iv. 3. 173,

'Dying or ere they sicken.'

And *King John*, iv. 3. 20,

'Two long days' journey, lords, or ere we meet.'

In Old English 'or' was used in the sense of 'before,' as Chaucer, *Flower and Leaf*, 28 (ed. 1598),

'Long or the bright sonne vp risen was.'

In *Daniel* vi. 24 we have 'or ever they came at the bottom of the den.'

And in *Hamlet*, i. 2. 183, according to the reading of the quartos,

'Would I had met my dearest foe in heaven

Or ever I had seen that day, Horatio!'



The reading of the first folio is 'Ere I had ever.' This reduplication, which generally, but not always, intensifies the meaning of the adverb, may be paralleled by 'for because,' 'and if.'

13. *fraughting*. Pope read 'freighted.' The meaning is clear—the souls which made up the freight of the vessel. Theobald unnecessarily altered the word to 'freighting.' Cotgrave has 'Freter. To hire a ship of burden; and to fraught, or load her, hired.' 'Freteure: A fraughting, loading, or furnishing of a (hired) ship.'

14. *amazement* means more than mere astonishment, confusion, and distress of mind. Compare *Troilus and Cressida*, v. 3. 85,

'Behold, distraction, frenzy, and amazement,

Like witless antics, one another meet.'

See 1 Peter iii. 6, and our note on *Hamlet*, iii. 2. 294.

*Ib. piteous heart*. So Richard II, v. 3. 126,

'Or in thy piteous heart plant thou thine ear.'

'Piteous' is more commonly used of the object which excites pity.

15. *woe the day!* Compare Julius Cæsar, i. 3. 82,

'But, woe the while! our fathers' minds are dead.'

19. *Of whence*. A redundant phrase, which may be compared with 'or ever,' &c., though not exactly parallel. See *Peacles*, ii. 3. 80,

'And further he desires to know of you,

Of whence you are, your name, and parentage.'

*Ib. more better*. So in line 439 of this scene, 'more braver.' Compare 'more nearer,' *Hamlet*, ii. 1. 11, and 'more elder,' *Merchant of Venice*, iv. 1. 251.

20. *full poor*. So in this scene, line 155, 'full salt.'

24. The stage direction, 'Lays down his mantle,' was inserted by Pope. Steevens quotes Fuller's *Holy State*, p. 257, of Lord Bulleigh, 'At night when he put off his gown, he used to say, Lye there, Lord Treasurer.'

26. *wreck*. The first folio has 'wracke,' and in lines 390, 414, and 488. This represents the pronunciation of the word in Shakespeare's time. See *Venus and Adonis*, 558. Florio (*Ital. Dict.*) has, 'Naufragio, a wracke, a shipwracke.' And in the Authorised Version of 1611 the form of the word is 'shipwracke,' in 2 Cor. xi. 25, 1 Tim. i. 19.

28. *provision*. Dyce reads 'prevision,' which means the same thing. Cotgrave gives 'Prouvoyance: Purveyance, provision, foresight.'

29. *soul*—. The sense is here imperfect. Rowe read, to the detriment of the metre, 'no soul lost.' Others have proposed to change 'soul' to 'loss,' 'soil,' 'foil.'

30. Compare line 217, 'not a hair perish'd'; and 1 *Henry IV*, iii. 3. 66, 'The tithe of a hair was never lost in my house before.'

31. *Betid*. We have the same form in Richard II, v. 1. 42,  
‘Tales

Of woeful ages long ago betid.’

32. Observe here the curious repetition of ‘which,’ the first referring to ‘creature,’ the second to ‘vessel.’ For a similar distribution compare Winter’s Tale, iii. 2. 164, 165, 206, and Macbeth, i. 3. 60, 61,

‘Speak then to me, who neither beg nor fear  
Your favours nor your hate.’

35. *bootless*, *profitless*. So ‘bootless prayers,’ Merchant of Venice, iii. 3. 20. We have ‘boot,’ a substantive, meaning ‘profit,’ in Richard II, i. 1. 164, ‘There is no boot,’ i. e. there is no use in resisting. It comes from A. S. *bót*. The impersonal verb ‘it boots’ is frequent, e. g. Two Gentlemen of Verona, i. 1. 28, ‘it boots thee not.’

37. *ope*, open, as in v. i. 49.

38. Pope, for the sake of the metre, omitted ‘thou.’

41. *Out*, fully, completely. Compare ‘right out,’ iv. 1. 101.

43. Observe the inversion of the sentence. See below, 204, 224, and compare Timon of Athens, v. 1. 167,

‘So soon we shall drive back  
Of Alcibiades the approaches wild.’

47. *tended*. See i. 1. 6, and compare Richard II, iv. 1. 199,  
‘They tend the crown, yet still with me they stay.’

50. *backward*. As examples of adverbs first turned into adjectives and then used as nouns, see Measure for Measure, iii. 2. 138, ‘I was an inward of his’; and Sonnet cxxviii. 6, ‘To kiss the tender inward of thy hand.’ ‘Outward’ is a substantive in Sonnet lxix. 5.

- Ab. abyssm*. See Antony and Cleopatra, iii. 13. 147, ‘the abyssm of hell.’ It comes from the old French *abysme*, so spelt in Cotgrave, who gives as the English equivalent ‘abysmus.’ He gives however ‘abisme’ as the English for ‘barathre.’

53. *Twelve year . . . twelve year*. Pope altered ‘year’ in both cases to ‘yeais,’ objecting to the use of the singular as too colloquial and vulgar. Other instances of this use are in Taming of the Shrew, Induction 2, 115, where Sly talks of ‘fifteen year;’ in 1 Henry IV, ii. 4. 50, the prince says, ‘five year;’ 2 Henry IV, iii. 2. 224, Silence says, ‘That’s fifty-five year ago.’ We still use ‘pound’ and ‘stone’ with plural numerals, as did Hamlet (iii. 2. 298), ‘I’ll take the Ghost’s word for a thousand pound.’

- Ab*. Observe that the first ‘year’ is a dissyllable, the second a monosyllable, like ‘fare’ in Merry Wives of Windsor, iii. 4. 98,

‘Farewell, gentle mistress: farewell, Nan.’

- In both cases the first word is more emphatic than the second.

56. *piece*, a sample or perfect specimen. See Pericles, iv. 6. 118, where Lysimachus says to Marina, 'Thou art a piece of virtue.' And Antony and Cleopatra, iii. 2. 28,

'Let not the piece of virtue, which is set  
Between us as the cement of our love,  
To keep it builded, be the ram to batter  
The fortress of it.'

See also Beaumont and Fletcher, Bonduca, v. 1,

'This worthy Roman  
Was such another piece of endless honour.'

59. *A princess*. So Pope. The folios have 'And Princesses.'

1b. *issued*, descended. So 1 Henry VI, v. 4. 38,

'But issued from the progeny of kings.'

63. *holp*. Altered by Pope to 'helped.' Shakespeare uses 'holp' both as a participle (as Richard II, v. 5. 62,

'For though it have holp madmen to their wits') and as a preterite (as King Lear, iii. 7. 62, 'he holp the heavens to rain'). The latter usage is still not uncommon in Suffolk.

64. *teen*, sorrow. Romeo and Juliet, i. 3. 13, 'And yet to my teen be it spoken.' Perhaps connected with A. S. *teōna*, injury, wrong, and Icel. *tyna*, to lose; Scot. *tyne*.

65. *from*, away from, out of. So Julius Cæsar, ii. 1. 196,

'Quite from the main opinion he held once.'

1b. *Please you*, if it please you, if you please. See ii. 1. 185.

67. *that*. Compare 2 Henry VI, i. 4. 31, 'That I had said and done!'

69, 70. *to him put The manage*. We have a somewhat similar phrase in Macbeth, iv. 3. 122,

'I put myself to thy direction.'

And Richard III, i. 3. 12,

'his minority

Is put unto the trust of Richard Gloucester.'

70. *manage*, *management*, *government*: as in King John, i. 1. 37, 'the manage of two kingdoms.' The word is technically used of horsemanship, as 1 Henry IV, ii. 3. 52,

'Speak terms of manage to thy bounding steed.'

71. *Signories*, the states of Northern Italy, under the government of single princes originally owing feudal obedience to the Holy Roman Empire. Heylyn, in his Microcosmus (1633), p. 219, writes: 'Of 29 Cities under Millaine, there now remaines but 9; yet is this the prime Dukedome of Christendome.'

72. *prime*. Florio gives 'Primo: Prime, or first in ranke or numler.' Compare Henry VIII, iii. 2. 162,

'Have I not made you

The prime man of the state?'

76. *my state*, either 'my dignity' or 'the state which I governed.' For the former sense compare *Midsummer Night's Dream*, iii. 1.

158,

'The summer still doth tend upon my state.'

78. *attend, to be attentive to*, as in line 453.

79. *perfected, perfectly instructed*. Compare *Pericles*, iii. 2. 67,

'Apollo, perfect me in the characters!'

80. *who*. The reading of the first folio. See Abbott, *Shakespeare Grammar*, § 274, and our note on *Macbeth*, iii. 1. 122. The later folios conform to modern usage in reading 'whom.'

81. *To trash for over-topping*. Two explanations have been given of this phrase: 'one based upon the supposition that the expression is borrowed from the hunting field; the other deriving it from the cultivation of trees. According to the first, it signifies to check a hound for outstripping, or to prevent his outstripping, the rest. This is supported by the usage of the word 'trash' in Warton's emendation of *Othello*, ii. 1. 312,

'If this poor trash of Venice, whom I trash

For his quick hunting, stand the putting on.'

There is no doubt that 'trash' is a hunting term. On the other hand, to 'overtop' is used of trees. Compare *Antony and Cleopatra*, iv. 12. 24,

'This pine is bark'd

That overtopp'd them all.'

But then there is no evidence that 'trash' is a gardening term and equivalent to 'plash.' This view was first taken by Steevens, but was afterwards abandoned by him in his note on the passage in *Othello* just quoted. He there says, 'To trash is still a hunter's phrase, and signifies to fasten a weight on the neck of a dog, when his speed is superior to that of his companions.' In support of this interpretation he quotes Beaumont and Fletcher's *Bonduca*, i. 1: Caratach speaks—

'I fled too,

But not so fast; your jewel had been lost then,

Young Hengo there; he trasht me Nennius.'

'Trasht' here signifies 'clogged or impeded me in my flight,' for Caratach carried off the boy. The sense of 'correct, rate,' which Warton gives, is apparently a secondary one. Both he and Douce appeal to its use by sportsmen in the north of England. Todd, in his edition of *Johnson's Dictionary*, quotes from *Hammond's Works*, iv. 563. 'There is no means on earth, besides the very hand of God, able to trash, or overslow this furious driver.' 'Trashes' are mentioned by Gervase Markham, in his *Country Contentments* (quoted by Nares), with couples, liams, and

collars (p. 13). To make the figure complete it is only necessary that an undoubted example of 'overtop' as a hunting term should be found. Otherwise it would appear that in this passage we have, as elsewhere, an instance of a mixture of metaphors. 'For' may perhaps, but not necessarily, be used as in *Two Gentlemen of Verona*, i. 2. 136,

'Yet here they shall not lie, for catching cold,'

that is, lest they catch cold.

82, 83, or . . . Or, either . . . or. Compare *Cymbeline*, v. 2. 17, 18,

'It is a day turned strangely; or betimes

Let's reinforce, or fly.'

83. *key*. Sir John Hawkins points out that this is meant of a key for tuning the harpsichord, spinnet, or virginals.

85. *that*, so that. See *Macbeth*, i. 2. 58, i. 7. 8.

86. *The ivy*. Compare Marston and Webster's *Malcontent*, v. 3,

'O, I have seen strange accidents of state!

The flatterer, like the ivy, clip the oak,

And waste it to the heart.'

87. *on't*, of it. See iv. 1. 157; *Macbeth*, i. 3. 84.

89. *all*, used adverbially, as in *Richard II*, ii. 2. 126.

90. *closeness*, *privacy*, retirement. Cotgrave gives '*Obscurité, . . . closenesse, courtinesse*.' In the sense of 'secret,' 'close' is of common occurrence. Compare 2 Samuel xxii. 46, Luke ix. 36, and *Macbeth*, iii.

5. 7.

'The close contriver of all harms.'

92. *O'er-prized all popular rate*, surpassed in value all popular estimation. Shakespeare uses 'outprized' in the same sense, *Cymbeline*, i. 5. 88, 'Either your unparagoned mistress is dead, or she's outprized by a trifle.' For 'rate,' see ii. 1. 103. '*But*' in the previous line is used in the sense of '*except*'.

93. *Awaked*. This form of the preterite is always found in Shakespeare. Both 'awaked' and 'awoke' occur in the Authorised Version; as for instance Gen. xxviii 16, 'Jacob awaked out of his sleep'; and ix. 24, 'And Noah awoke from his wine.' Again, Shakespeare always uses 'waked,' and never 'woke': and in this his usage agrees with that of the Authorised Version. The two forms are perhaps due to the fact that our word 'wake' represents two A. S. words, *wācian*, pret. *wācode* or *wācude*, and *wæcan*, pret. *wōc*. But this will not explain the existence of the two forms 'shook' and 'shaked,' which are found in Shakespeare as well as in the Authorised Version.

94. *Like a good parent*, whose children are, according to the proverb, inferior to himself. Johnson quotes the Latin form '*Hieroum filii noxae*'; and the Greek is given in *Erasmii Adagia*, ἀνδρῶν ἡρώων τέκνα πημάτων.

95. *in its contrary*, that is, in its opposite nature.

95. *its*, spelt 'it's' in the first folio. There are ten instances in Shakespeare of this form of the neuter possessive pronoun. See line 393 of this scene and The Bible Wordbook (Eastwood and Wright), p. 274. The earliest example there given is from Florio's Worlde of Wordes, which appeared in 1598. It does not occur in the Authorised Version of 1611, and the only passage in which it appears in modern Bibles is Lev. xxv. 5, where the original had 'That which groweth of it owne accord,' &c.

97. *sans*, without. This French preposition appears to have been brought into the language in the fourteenth century, and occurs in the forms 'saun,' 'sanz,' 'sauntz,' 'saunz,' and 'saunce.' It may perhaps have been employed at first in purely French phrases, such as 'sans question,' Love's Labour's Lost. v. 1. 91; 'sans compliment,' King John, v. 6. 16. But Shakespeare uses it with other words, as here and in Hamlet, iii. 4. 79. 'sans all,' and other passages. Compare As You Like It, ii. 7. 166. Naes quotes instances from Ben Jonson, Beaumont and Fletcher, Massinger, and others. So that it appears to have had an existence for a time as an English word. Cotgrave (French Dict.) gives 'Sans. Sanse. without, besides'; and Florio (Italian Dict.) has 'Senza, sans, without, besides.'

*Ib. lorded*, invested with the dignity and power of a lord.

98. *revenue* occurs in Shakespeare both with the accent on the first and on the second syllable. Compare Hamlet, iii. 2. 63, and Midsummer Night's Dream, i. 1. 6.

100. *Who having unto truth*, &c. The folios read 'into.' Warburton made the correction. The whole construction of the sentence is loose. 'Unto truth' depends upon 'sinner' in the following line, and 'of it' refers to 'his own lie.' The meaning is plain, 'like one who having made his memory such a sinner against truth as to credit his own lie by telling of it.' For the construction 'by telling of it,' compare Antony and Cleopatra, ii. 1. 8, 'So find we profit by losing of our prayers,' where 'losing' is a verbal noun. See Abbott, § 178. Warburton made a further change in the line, and read 'by telling off,' but this is unnecessary. A very parallel passage is quoted by Malone from Bacon's account of Perkin Warbeck in his History of Henry VII, p. 120, ed. 1622, 'Nay himselfe, with long and continuall counterfeiting, and with oft telling a *Lye*, was tuned by habite almost into the thinge hee seemed to be, and from a *Lyar*, to a *Believer*.' Bacon had the same idea in his mind when he wrote (Advancement of Learning, i. 4, § 8, p. 34, ed. Wright) 'he that will easily believe rumours will as easily augment rumours and add somewhat to them of his own; which Tacitus wisely noteth when he saith, *Fingunt simul creduntque*: so great an affinity hath fiction and belief.'

102. *To credit*. For the omission of 'as,' compare Richard II, iii. 3. 12.

103. *out o' the substitution*, by reason of being my deputy. 'Substitute' is used for 'deputy' in Measure for Measure, v. 1. 140, and Merchant of Venice, v. 1. 94,

'A substitute shines brightly as a king

Until a king be by.'

104. *executing the outward face of royalty*, performing the *external duties which belong to a king*, acting as king to all appearance. A singular instance of a mixed metaphor.

109. *Absolute Milan*, completely duke of Milan. Compare Hamlet, i. 1. 61.

*Ib. Me, for me*. Malone gives many instances of a similar omission of the preposition in his note on Cymbeline, v. 5. 464, 465,

'Whom heaven, in justice,' both on her and hers,

Have laid most heavy hand.'

See Abbott, § 201. Dyce quotes Timon of Athens, v. 1. 63, 64,

'Whose thankless natures—O abhorred spirits!—

Not all the whips in heaven are large enough.'

111. *confederates*, forms a league, conspires. Shakespeare uses the participle, but not the verb, elsewhere. It appears to be generally employed in a bad sense. So in Henry VIII, i. 2. 3, 'confederacy' is equivalent to 'plot,' 'conspiracy.'

'I stood i' the level

Of a full-charged confederacy.'

112. *dry*, thirsty, still common in provincial English. See 1 Henry IV, i. 3. 31,

'When I was dry with rage and extreme toil.'

And Troilus and Cressida, ii. 3. 234, 'Pour in, pour in; his ambition is dry.'

*Ib. wi' the*. The folios have 'with.'

114. *Subject*, with the accent on the last syllable, as in As You Like It, ii. 3. 35.

117. *his condition and the event*, the condition he made with the king of Naples, and the consequences which followed.

118. *might*, used for 'could,' as in Hamlet, i. 1. 56, i. 2. 141.

119. *but nobly*, otherwise than nobly.

120. *Good . . . sons*. Hanmer, following Theobald's suggestion gives these words to Prospero, to whom they are inappropriate.

122. *hearkens*, gives ear to, listens to. It is used again as a transitive verb in 2 Henry IV, ii. 4. 303, where the folios read 'hearken the end.' Compare Milton, Comus, 169, as punctuated in his own MS.

'I fairly step aside,

And hearken, if I may, her business here.'

123. *in lieu o' the premises*, in return for the fulfilment of the conditions. For 'in lieu of' in this sense compare *As You Like It*, ii. 3. 65,

'But, poor old man, thou prunest a rotten tree,  
That cannot so much as a blossom yield  
In lieu of all thy pains and husbandry.'

And Merchant of Venice, iv. 1. 410. For 'premises' in the sense of 'conditions' see *All's Well that Ends Well*, ii. 1. 204,

'Here is my hand; the premises observed,  
Thy will by my performance shall be served.'

125. *presently*, immediately. Compare iv. 1. 42, v. 1. 101; *1 Sam.* ii. 16.

128. *levied*, that is, *being levied*. Compare for this usage of the participle Antony and Cleopatra, iii. 12. 12,

'Requires to live in Egypt; which not granted,  
He lessens his requests.'

See Abbott, § 377.

129. *Fated*, suited by destiny.

*Ib. purpose*. Dyce, in his second edition, adopts 'practise,' the reading of Collier MS.

130. *the dead of darkness*. Compare *Hamlet*, i. 1. 65, i. 2. 198.

134. *Will cry it*, that is, either 'will cry my crying,' in which case 'it' refers to the previous line; or it may be that 'it' is here used indefinitely as in line 380, 'Foot it featly here and there.' Compare *King Lear*, iv. 1. 55, 'I cannot daub it further'; and *Coriolanus*, v. 3. 48,

'My true lip

Hath virgin'd it e'er since.'

The usage still remains in such phrases as 'to fight it out.'

*Ib. hint*, subject, theme, as in ii. 1. 3, and *Othello*, i. 3. 142,

'It was my hint to speak.'

135. *wrings mine eyes to't*, forces mine eyes to shed tears. Compare *Much Ado about Nothing*, v. 1. 302,

'Your over-kindness doth wring tears from me.'

*Ib. to't*, that is, to do it, referring to the crying of the previous line. Steevens omitted the words as unnecessary both to sense and metre.

137. *the which*. Compare, for this use of the definite article with the relative pronoun, *Comedy of Errors*, v. 1. 229,

'For the which

He did arrest me with an officer.'

And *Gen.* i. 29, 'every tree, in the which is the fruit of a tree yielding seed.'



138. *impertinent*, irrelevant, not to the purpose. Compare King Lear, iv. 6. 178,

‘O matter and impertinency mix’d!’

139. *demanded*, asked. ‘Demand,’ like the French *demandeur*, was formerly used for ‘to ask’ simply, without the idea which now attaches to it of asking with authority or as a right. Compare 2 Sam. xi. 7, and Cymbeline, iii. 6. 92,

‘When we have supp’d,

    We’ll mannerly demand thee of thy story.’

*Ib. wench*, used in Shakespeare as a term of affectionate familiarity by a superior. See lines 412 and 479 of this scene, and Henry VIII, iii. 1. 1,

‘Take thy lute, wench; my soul grows sad with troubles.’

141. *nor* might be omitted with advantage to the metre and without injuring the sense.

144. *In few*, in few words, in short. See Hamlet, i. 3. 126.

*Ib.* Compare the story of Constance in Chaucer’s Man of Law’s Tale.

146. *butt*. Rowe, following Dryden’s version, substituted ‘boat.’ No other instance is known of ‘butt’ in this sense, although ‘buss,’ which has been conjectured, is still used at Yarmouth for a herring boat, and the A. S. *butse carlas*, sailors, is found in the Saxon Chronicle, anno 1066. ‘Catch’ (compare *ketch*, or *keech* a tub) was the name of a small vessel.

146, 147. *not rigg’d, Nor tackle, sail, nor mast*. The construction is irregular, but the meaning clear. ‘Tackle’ and ‘tackling’ are used for the ropes of a vessel. Compare Antony and Cleopatra, ii. 2. 214,

‘The silken tackle

    Swell with the touches of those flower-soft hands.’

And Richard III, iv. 4. 233,

‘Like a poor bark, of sails and tackling reft.’

148. *have*. So the folios. For a similar change from the past to the present in a description see l. 205, and Winter’s Tale, v. 2. 83, ‘She lifted the princess from the earth, and so locks her in embracing as if she would pin her to her heart.’

*Ib. quit*, quitted. The same form occurs for the past tense in line 211. Compare Henry V, iii. 2. 92, ‘How now, Captain Macmorris! have you quit the mines?’

*Ib. hoist*, either the past tense of ‘hoise,’ or the present of ‘hoist.’ The participle is found in Hamlet, iii. 4. 207.

149. *To cry to the sea*, &c. Steevens points out a similar conceit in Winter’s Tale, iii. 3. 100, ‘How the poor souls roared, and the sea mocked them.’

152. *cherubin*. See Merchant of Venice, v. 1. 62; Othello, iv. 2. 63; and the Te Deum, though in the last instance it is used for the plural. The French form of the word is *chérubin*, the Italian *cherubino*.

154. *Infused*, possessed. Compare Taming of the Shrew, Ind. 2. 17,

'O that a mighty man of such descent,  
Of such possessions and so high esteem,  
Should be infused with so foul a spirit!'

155. *deck'd*, sprinkled. The word 'deck' appears to be equivalent to 'deg,' which is used in the Craven dialect. In Carr's Glossary it is said, 'to *deg* clothes is to sprinkle them with water previous to ironing.' On this Professor Sedgwick noted 'To make damp is the meaning.' In Atkinson's Glossary of the Cleveland Dialect, 'dagg' or 'degg' is explained, 'to sprinkle with water, to drizzle,' and 'dagged,' 'wet, bedaggled.' In Brockett's Glossary of North-Country Words we find, 'Dag, to drizzle;' 'Dag, a drizzling rain, dew upon the grass;' and 'Daggy, damp, wet.' The three forms 'deck,' 'deg,' and 'dag' are no doubt connected with the Icelandic *deigr*, damp, wet.

156. *which raised in me*. This refers to 'Thou didst smile,' &c.

157. *An undergoing stomach, an enduring courage*. For 'undergo' see iii. 1. 3; and for 'stomach' see Henry V, iv. 3. 35.

'That he that hath no stomach to this fight

Let him depart.'

And 2 Macc. vii. 21, 'stirring up her womanish thoughts with a manly stomach.' In the sense of 'pride' it occurs in the Prayer-book Version of Psalm ci. 7, and in Henry VIII, iv. 2. 34,

'He was a man

Of an unbounded stomach, ever ranking

Himself with princes.'

162. *who being then appointed*. This reading, which is found in the folios, although it makes the construction confused, is most likely the true one. Such careless constructions are not unusual in Shakespeare. It may be mended either by omitting 'who' with Pope, by reading 'he' for 'who' with Capell; or, substituting 'was' for 'being,' the clause may be read parenthetically, as it is printed in the folios.

165. *have steaded much, have stood us in good stead, have been of much service*. Compare Merchant of Venice, i. 3. 7, and Othello, i. 3. 344, 'I could never better stead thee than now.'

*Ib. of his gentleness*. Compare Richard III, i. 3. 63,

'The king of his own royal disposition.'

169. *But ever*, that is, but at any time. 'Ever' is used here as in many other cases, to give emphasis. Compare 'if ever,' 'or ever.'

*Ib. Now I arise*. These words have given occasion to much discussion. Steevens thinks that they must refer to the fact that Prospero approached the climax of his narrative. But they rather indicate that the crisis of his own fortunes was come. He says a few lines further down,

'I find my zenith doth depend upon  
A most auspicious star, whose influence  
If now I court not but omit, my fortunes  
Will ever after droop.'

At this point his fate culminated and his reappearance from obscurity was a kind of resurrection, or like the rising of the sun.

*1b.* The stage direction 'Resumes his mantle' is not in the folios, and was first added by Dyce in his first edition in the form 'Resumes his robe.' Something of the kind appears to be wanted in order to account for the words that follow, 'Sit still,' Miranda apparently offering to rise when she saw her father do something which indicated departure.

*170. sea-sorrow.* This compound, like 'sea-storm,' 'sea-change,' is peculiar to *The Tempest*.

*172. mōre profit.* The same transposition of the adverb occurs in v. 1. 38, 'Whereof the ewe not bites.'

*173. princesses.* The first three folios have 'princesse,' the fourth 'princess.' Rowe reads 'princes,' and Dyce 'princess,' following the conjecture of Sidney Walker, that this was an abbreviation of 'princesses.' Compare *As You Like It*, i. 2. 175, where the first folio, followed substantially by the others, reads 'the Princesses cal for you;' Orlando's answer being, 'I attend them with all respect and duty.' In this passage, as in the one before us, there is a choice of difficulties, either to regard the plural in Orlando's speech as a piece of carelessness on the part of the writer or to consider 'cals' a blunder of the scribe or printer, in which case 'princesse' is for 'princesses.' Similarly 'sense' for 'senses' occurs in *Macbeth*, v. 1. 29, where the folios read, 'their sense are shut.' See *Sonnet cxii.* 10, and *Gen. xlix.* 17, 'the horse heels.' In support of Rowe's reading, 'princes,' may be quoted Bacon's *Advancement of Learning*, i. 7. § 9, where Queen Elizabeth is spoken of as 'a prince.'

*174. vainer hours.* 'Hours' of course is here used for the occupations with which time is employed, as in *Richard II.* iii. 1. 11, 'sipful hours,' and v. 1. 25, 'profane hours.' It would be unnecessary to call attention to this, but that it has been proposed in the present passage to change 'hours' into 'loves.'

*175. Heavens thank you for't.* This euphemism is probably due to the Act of Parliament, 3 James I, c. 21, quoted in the notes to the *Merchant of Venice*, i. 2. 99.

*176. beating,* working violently. Compare iv. 1. 163, v. 1. 246, and *Hamlet*, iii. 1. 182,

'Whereon his brains still beating puts him thus  
From fashion of himself.'

177. *far forth*. Compare Merry Wives of Windsor, iv. 6. 11,

‘So far forth as herself might be her chooser.’

179. *Now my dear lady, now my auspicious mistress*. Compare Cymbeline, ii. 3. 158,

‘Your mother too:

She’s my good lady,’

where of course it is used ironically. And King Lear, ii. 1. 42, .

‘Conjuring the moon

To stand auspicious mistress.’

181. *zenith*. Strictly speaking, the zenith of any place on the earth’s surface is the point in the heavens vertically overhead. Here it apparently denotes the highest or culminating point in the path of a heavenly body, and this points to the idea in Prospero’s mind, when he says, ‘Now I arise,’ like the sun emerging from obscurity. For ‘omit’ in the sense of ‘neglect,’ see ii. 1. 187, and with the whole passage compare Julius Cæsar, iv. 3. 218-221,

‘There is a tide in the affairs of men,

Which, taken at the flood, leads on to fortune;

Omitted, all the voyage of their life

Is bound in shallows and in miseries.’

182. *influence*. There is in this word a trace of the old astrological belief in the control exercised by the planets over human destinies. Compare Job xxxviii. 31; Hamlet, i. 1. 119; and King Lear, i. 2. 130-136.

185. *dulness, sleepiness*, stupor. Compare Antony and Cleopatra, ii. 1. 27,

‘That sleep and feeding may prorogue his honour

Even till a Lethe’d dulness.’

186. *And* appears to be used to mark the consequence, and is almost equivalent to ‘therefore’ or ‘and therefore.’ Compare Much Ado about Nothing, iv. 1. 287,

‘Beat. I was about to protest I loved you.

Ben. And do it with all thy heart.’

And As You Like It, ii. 7. 104,

‘I almost die for food; and let me have it.’

*Ib. give it way, give way to it*. Compare Twelfth Night, iii. 4. 216,

‘Give them way till he take leave.’ And King John, ii. 1. 324,

‘Open your gates and give the victors way.’

*Ib. thou canst not choose, thou canst not help it*, hast no choice in the matter. Compare ii. 2. 23, and Twelfth Night, ii. 5. 189, ‘Thou canst not choose but know who I am.’

*Ib. The stage direction, ‘Miranda sleeps,’ was added by Theobald.*

193. *quality, professional skill.* Compare Hamlet, ii. 2. 452, 'Come, give us a taste of your quality; come, a passionate speech.' It was most commonly applied to the profession of players. See Massinger, *The Picture*, ii. 1,

'How do you like the quality?

You had a foolish itch to be an actor,

And may stroll where you please.'

Steevens and Malone understand the word to denote Ariel's confederates, all those of the same profession.

194. *Perform'd to point, executed in every detail, exactly.* Cotgrave (Fr. Dict.) gives, 'À point. Aptly, fitly, conveniently.' Compare Measure for Measure, iii. 1. 254, 'Agree with his demands to the point;' and Spenser, *Fairy Queen*, i. 2. 12,

'A faithlesse Sarazin, all armde to point.'

196. Capell, in his *School of Shakespeare*, p. 7, has pointed out a passage in Hakluyt's *Voyages*, ed. 1598 (iii. 450), which strikingly illustrates this speech of Ariel, 'I do remember that in the great and boysterous storme of this foule weather, in the night, there came vpon the toppe of our maine yarde and maine maste, a certaine little light, much like vnto the light of a little candle, which the Spaniards called the Cuerpo-santo, and saide it was S. Elmo, whom they take to bee the aduocate of Sailers. . . . This light continued aboard our ship about three houres, flying from maste to maste, & from top to top: and sometime it would be in two or three places at once.' Malone copied this from Capell without acknowledgment. In Purchas his *Pilgrimes* (ed. 1625), Part I, lib. iii. c. 1, § 6, p. 133, is a narrative of a storm which happened to John Davis in a voyage to the East Indies. 'In the extremitie of our storme appeared to vs in the night, vpon our maine Top-mast head, a flame about the bignesse of a great Candle; which the *Portugals* call *Corpo Sancto*, holding it a most diuine token, that when it appeareth the worst is past. As, thanked be God, we had better weather after it. Some thinke it to be a spirit: others write that it is an exhalation of moyst vapours, that are ingendred by foule and tempestuous weather.'

*Ib. beak*, the bow of the ship, Lat. *rostrum*. Compare Holland's Pliny, xxxiv. 5, 'Upon the victorie atchieved of the Antiats, the citie of Rome ordained, That the beake-heads with their brasen tines, which were taken from them in a conflict at sea, should be fastened unto the pulpit of publicke pleas and Orations, which thereupon was ever after called Rostra.' And Holland's Livy, xxviii. p. 692, 'Adherball being thus surprised on a suddaine, for a while stood in fcare and doubt what to doe; whether hee had best to follow on after his own Caravell, or

turn the prows and beaks of his gallies, and make head against theemie.' According to Falconer's Marine Dictionary (1769), 'Beak-head' is 'a name given to a ship's head whose forecastle is square or oblong.' See quotation from Hakluyt on l. 200.

- 197. *waist*, that part of a ship which is contained between the quarter-deck and forecastle, being usually a hollow space, with an ascent of several steps to either of those places. See Hakluyt's Voyages (ed. 1598), ii. pt. ii. p. 164, in the account of the Earl of Cumberland's voyage to the Azores, 'The raging waues and foming surges of the sea came rowling like mountaines one after another, and ouerlaked the waste of the shippe like a mightie riuier running ouer it.'

198. *sometime*, sometimes. See ii. 2. 9.

- 200. *bowsprit*. The first folio has 'bore-spritt,' of which no other example has been found. Rowe read 'boltsprit.' Both forms were in existence. Minsheu, in his Spanish Dictionary (1599) has, 'Bauprés, m. the bolt-sprit of a ship.' So also Percyvall (Sp. Dict. 1591), 'Cevadera, the saile of the boltspreet, Velum antennale, dolon.' In the account of the firing and sinking of the Spanish carack Las cinque Llagas in 1593 we read (Hakluyt, ii. pt. ii. p. 200), 'We fired a mat on her beak-head, which more and more kindled, and ran from thence to the mat on the bow-spirit, and from the mat vp to the wood of the bow-sprit.'

*Ib.* distinctly, separately, in diuers places. Compare Coriolanus, iv. 3. 48, 'The centurions and their charges, distinctly billeted.'

- 202. *momentary*, lasting for an instant, quickly passing. Night, says Troilus (Troilus and Cressida, iv. 2. 14),

'flies the grasps of love

With wings more momentary swift than thought.'

See Macbeth, iii. 4. 55, and Richard III, iii. 4. 98,

'O momentary grace of mortal men.'

- 203. *cracks*. Compare Macbeth, iv. 1. 117, and Titus Andronicus, ii. 1. 3,

'Secure of thunder's crack or lightning flash.'

206. The halting verse has been mended thus by Theobald, 'My brave, brave spirit:' and by Hanmer thus, 'That's my brave spirit.'

- 207. *constant*, self-possessed. Compare Merchant of Venice, iii. 2. 250,

'Else nothing in the world

Could turn so much the constitution

Of any constant man.'

*Ib.* coil, turmoil, confusion, stir. Compare King John, ii. 1. 165,

'I am not worth this coil that's made for me.'

- 209. *a fever of the mad*, that is, such as madmen feel. Dryden altered

'mad' to 'mind,' and was followed by Rowe in his second edition, and afterwards by Pope.

211. *quit*. See note on l. 148, and Abbott, § 341.

212. *afire*, on fire. Compare Coriolanus, v. 3. 181,

'I am hush'd until our city be afire.'

The folios read 'a fire.' Similarly we have 'afoot' and 'on foot,' 'asleep' and 'on sleep,' 'aboard' and 'on board.'

213. *up-staring*, standing on end. Compare Julius Cæsar, iv. 3. 280,

'Art thou some god, some angel, or some devil,

That makest my blood cold and my hair to stare?'

And Cotgrave (Fr. Dict.) has, 'Accroué. Drooping, as a bird that sits with her feathers loose, or staring, about her.'

*Ib. like reeds, not hair*. Compare Hamlet, i. 5. 20.

215. *that's my spirit*. Compare l. 300.

217. *Not a hair perished*. See l. 30 of this scene.

218. *their sustaining garments*. If this be the true reading it must mean 'the garments that bore them up,' and not as Monck Mason explained it, 'the garments which bore, without being injured, the drenching of the sea.' Compare Hamlet, iv. 7. 176, 177,

'Her clothes spread wide;

And, mermaid-like, awhile they bore her up.'

218, 219. *not a blemish, But fresher*, that is, there is not a blemish, but they are fresher, &c. For instances of similar ellipses see Abbott, § 403.

222. *cooling of the air*. Compare 'by telling of it,' l. 100.

223. *an odd angle*, a corner that has been taken no account of. Compare v. 1. 255,

'Some few odd lads that you remember not.'

For 'angle' compare Beaumont and Fletcher, The Woman Hater, i. 2, 'Go, run, search, pry in every nook and angle of the kitchens, larders, and pastries.'

224. *this sad knot*. Folded arms were a token of melancholy. Compare Titus Andronicus, iii. 2. 4,

'Marcus, unknot that sorrow-wreathen knot.'

Ariel folds his arms in imitation. Compare Hamlet, i. 5. 174,

'With arms encumber'd thus.'

226. *Safely*. Adverb for adjective. Compare Love's Labour's Lost, iii. 1. 117, 'I Costard, running out, that was safely within.' See Abbott, § 78. 'Safely in harbour' may be equivalent to 'Safely harbour'd.'

227. *nook, bay*. See Purchas his Pilgrimes, Part I, lib. vii. chap. 7, § 5, 'A description of the Nooke or Bay beyond Toro, and how by it is understood the Gulfe Elaniticus.'

229. *still-ven'd*, constantly tormented, as by storms. Compare 'still-closing,' iii. 3. 64. For 'still' as an adjective see Titus Andronicus, iii. 2. 45.

'Apd by still practice learn to know thy meaning.'

*Ib. Bermoothes*, Bermudas. Compare Webster, Duchess of Malfi, iii. 2.

'I would sooner swim to the Bermootha's on  
Two politicians' rotten bladders.'

In the year 1609 a fleet sent out by the Virginia Company, Sir George Summers being admiral, was encountered by storms and the admiral ship was driven to the Bermudas. 'Sir George Sommers, sitting at the stearne, seeing the ship desperate of reliefe, looking euery minute when the ship would sinke, hee espied land, which, according to his, and Captaine Newports opinion, they iudged it should be that dreadfull coast of the Bermodes, which Iland[s] were of all Nations, said and supposed to bee enchanted and inhabited with witches, and deuills, which grew by reason of accustomed monstrous Thunder, storme, and tempest, neere vnto those Ilands, also for that the whole coast is so wonderous dangerous, of Rockes, that few can approach them, but with vnspeakeable hazard of ship-wrack.' Stow's Annals (ed. Howe, 1631), p. 1020. See also Purchas his Pilgrimage (ed. 1614), pp. 910, 911. Another form of the word is found in Webster, The Devil's Law-case, iii. 2,

'Why, 'tis an engine

That's only fit to put in execution  
Barmotho pigs.'

Again, in Fletcher's Women Pleased, i. 2,

'The devil should think of purchasing that egg-shell,  
To victual out a witch for the Burmothes.'

231. *Who* for 'whom.' See Abbott, § 274 and note on line 80 of this scene.

232. *for*, as for, as regards. Compare Hamlet, i. 5. 139,

'For your desire to know what is between us,  
O'ei-master it as you may.'

And Bacon, Advancement of Learning, i. 2, § 8, 'Again, for that other conceit that learning should undermine the reverence of laws and government, it is assuredly a mere depravation and calumny, without all shadow of truth.' Again, Webster, Duchess of Malfi, iii. 2,

'For Antonio,

His fame shall likewise flow from many a pen.'

234. *flote*, flood, sea; like A. S. and Fr. *flot*, and Germ. *fluth*. Minshew, The Guide into Tongues (1617), has, 'a Flote or waue. G. Flot. L. Fluctus.' 'Float,' in the sense of 'flood,' occurs in Ford, Love's Sacrifice, i. 3,



'Though the float  
Of infinite desires swell to a tide  
Too high so soon to ebb.'

See also Middleton, *Spanish Gipsy*, i. 5.

236. *wreck'd*. In the folios 'wrackt.' See note on l. 26.

240. *At least two glasses*. Warburton, adopting Theobald's conjecture, gives these words to Ariel. The 'glasses' are of course hour-glasses. See v. 1. 223, and All's Well that Ends Well, ii. 1. 168,

'Or four and twenty times the pilot's glass  
Hath told the thievish minutes how they pass.'

And I Henry VI, iv. 2. 35,

'For ere the glass, that now begins to run,  
Finish the process of his sandy hour.'

Mr. Staunton reads

'At least two glasses—the time 'twixt six and now—  
Must,' &c.

But this would make it four in the afternoon, which hardly answers to Ariel's 'Past the mid season.'

242. *pains*, labours, tasks. We use the word in this sense in the phrase 'take pains'; but 'give pains,' in the sense of 'impose tasks,' is obsolete. For a similar usage, see *Measure for Measure*, v. 1. 246,

'Lend him your kind pains

To find out this abuse'

243. *remember*, remind. Compare *Winter's Tale*, iii. 2. 231,

'I'll not remember you of my own lord.'

And *King John*, iii. 4. 96,

'Remembers me of all his gracious parts.'

244. *me*, that is, 'for me,' the dative. See l. 255, and *Hamlet*, ii. 2. 602, 'Who does me this?' Abbott, § 220.

249. *or . . . or*, 'either . . . or.' See i. 2. 82.

*Ib. grudge*, complaint, murmur. The verb occurs in this sense in *Ps.* lix. 15, 'And grudge if they be not satisfied.' *Cotgrave* (*Fr. Dict.*) has 'Murmurer. To murmure, mutter, grumble; grunt; to grudge, repine at.' The more common meaning of reluctantly giving or complying is a derived sense.

252. *think'st it much*, reckonest highly as an act of importance; hence, *grudge'st*, takest it ill. Compare *King Lear*, iii. 4. 6,

'Thou think'st 'tis much that this contentious storm

Invades us to the skin: so 'tis to thee.'

And *Bacon*, *Advancement of Learning*, ii. 1, § 5, 'He did think much to dispute with any that did allege such base and sordid instances.'

*Ib. ooze.* Cotgrave (Fr. Dict.) gives, 'Glastre. Ouse, or mud of the sea.' Compare iii. 3. 100.

255. *To do me business.* See l. 495 and note on l. 244 above.

258. *Sycorax.* Douce, in his Illustrations of Shakespeare (ed. 1839), p. 6, suggests that the following passage from Batman upon Bartholomew, *De proprietatibus rerum*, xii. 10, may have been the origin of this name, 'The Rauen is called corvus of Corax. . . . It is sayd that rauens birdes be fed with deaw of heauen all the time that they have no blacke feathers by benefite of age.' Mr. Watkiss Lloyd proposes a conjectural etymology of the name, 'Psychorrhagia is the death-struggle, and Psychorrhax may be translated "heart-breaker" (*ψυχωρήξ*).' But it must be admitted that these conjectures have little semblance of probability.

*Ib. envy, malice.* The word had formerly a stronger sense than at present. Compare Merchant of Venice, iv. 1. 10.

262. *Argier.* The old form of Algiers. In Purchas his Pilgrimage (ed. 1614), pp. 607, 609, &c., it is called 'Algier,' but in his larger work, issued in 1625, Part I. lib. vi. chap. 7, we find an account of 'The wonderfull recovery of the Exchange of Bristow, from the Turkish Pirats of Argier, published by John Rawlins;' and throughout this narrative the form 'Argier' is used. In Massinger it appears in the form 'Argiers.' See The Unnatural Combat, i. 1, 'with the pirates of Argiers and Tunis;' and again,

'Stow'd under hatches

By the pirates of Argiers.'

265. *sorceries terrible*, that is, too terrible; and so Dryden reads in his version of the play. Compare Macbeth, iii. 4. 78,

'Murders have been perform'd

Too terrible for the ear.'

Or it may be that 'terrible to enter human hearing' is simply equivalent to 'terrible to hear.' 'Too' is apparently omitted in 'far unworthy,' 2 Henry VI, iii. 2. 286, and 'far unfit,' 3 Henry VI, iii. 2. 92.

267. *for one thing she did.* Unless the explanation of this is found in l. 270, it is difficult to know where we should seek for it. Boswell supposed it to refer to some incident in the novel upon which the play was founded, which had been purposely omitted by Shakespeare, and this is the more probable solution. Some such supposition may also serve to explain l. 428.

270. *blue-eyed.* Staunton would read 'blear-eyed.' But 'blue-eyed' does not describe the colour of the pupil of the eye, but the livid colour of the eye-lid, and a blue eye in this sense was a sign of pregnancy. \*See Webster, Duchess of Malfi, ii. 1, 'The fins of her eyelids look most

teeming blue.' In *As You Like It*, iii. 2. 393, 'a blue eye and sunken' is characteristic of a lover.

273. *for*, because. Compare *Othello*, iii. 3. 263,

'Haply, for I am black.'

274. *act*, do, perform. Not now used in the phrase 'act a command.' Compare *Hamlet*, iii. 4. 108,

'The important acting of your dread command.'

With 'deed' it occurs in *King John*, iv. 2. 240.

*Ib.* *earthy*, gross, material, opposed to spiritual. Rowe, in his second edition, altered it to 'earthly.' Compare 1 *Cor.* xv. 47, 'The first man is of the earth, earthy.' And *Comedy of Errors*, iii. 2. 34, 'Lay open to my earthy gross conceit.' In i. 2. 315 *Prospero* calls *Caliban* 'Thou earth, thou!'

275. *hests*, orders, behests; A.S. *hæts*, a command. See iii. 1. 37, iv. 1. 65. For 'grand,' in the sense of authoritative, compare *Hamlet*, v. 2. 18,

'To unscal

Their grand commission.'

277. *unmitigable*, unappeasable, implacable.

278. *Into*. With 'confine into' compare l. 361, and *Coriolanus*, iv. 6. 87,

'Your franchises, whereon you stood, confined  
Into an auger's bore.'

283. *litter*: spelt 'littour' in the folios.

293. *correspondent*, answerable, obedient.

299. *spriting*, as a dissyllable in the folios. So 'sprites' for 'spirits' in *Macbeth*, iv. 1. 127,

'Come, sisters, cheer we up his sprites,  
And shew the best of our delights.'

'*My spriting*' signifies '*my duties as a sprite*.'

302. *Go . . . be subject*. This arrangement is that of Malone. In the folios the words 'Be subject' begin the following line. With either arrangement the metre is faulty. Rowe, in his second edition, following the division of lines in the folios, omits the words 'thine and' in l. 302, which Dryden also omitted. The three later folios make the first line scan by reading 'like to.'

*Ib.* It is not obvious why Ariel should take the form of a sea-nymph, if he were invisible to every one but Prospero, except that in this shape he would be in harmony with the scene to the audience.

308. *Heaviness*, sleepiness. Compare 'heavy,' ii. 1. 182. In Shakespeare it is generally used for sorrow.

309. *Caliban*. Supposed by Dr. Farmer to be by metathesis for, 'canibal.'

310. 'Tis a villain. Compare As You Like It, i. 1. 148, 'It is the stubbornest young fellow of France'; and Macbeth, i. 4. 58, 'It is a peerless kinsman'; also Othello, v. 2. 239, 'Tis a notorious villain.'

- 312. *miss, do without.* Compare Lyly's Euphues and his England (ed. Arber), p. 264, 'Bringing vnto man both honnye and wax, each so wholsome that wee all desire it, both so necessary that we cannot misse them.' According to Malone the word is still used provincially in this sense in the midland counties, but it does not appear to be recorded in any local glossary. In the North of England *similarly* 'want' signifies 'to do without' as well as 'to need,' and is equivalent both to *carere* and *egere*.

313. *serves in offices.* Compare Richard II, ii. i. 47,  
'This precious stone set in the silver sea,  
Which serves it in the office of a wall.'

317. *when?* an expression of impatience. See note on Richard II, i. i. 162.

318. *quaint.* Cotgrave's explanation of the French original of this word covers all the senses in which it is used by Shakespeare. He says 'Coint . . . Quaint, compt, neat, fine, spruce, briske, smirke, smug, daintie, trim, tricked vp.' Compare Midsummer Night's Dream, ii. 2. 7,

'The clamorous owl that nightly hoots and wonders  
At our quaint spirits.'

320, 321. The common belief in this intercourse between demons and witches is seriously refuted by Scot in his Discovery of Witchcraft, book iv, where he shews it to be 'flat knavery.' The issue of such parentage 'will very naturally (they say) become a Witch, and such a one, they affirm, Merlin was' (Ibid. book iii. ch. 19).

322. *wicked, baneful, mischievous.* Compare King Lear, ii. 1. 41, 'Mumbling of wicked charms.' Cartwright, suspecting a corruption from the previous line, conjectures 'cused.'

324. *a south-west.* The southerly winds were supposed to be the bearers of noxious fogs and vapours. See Coriolanus, ii. 3. 34, 35, where the Third Citizen says,

'But if 'twere at liberty, 'twould, sure, southward.

*Sec. Cit.* Why that way?

*Third Cit.* To lose itself in a fog, where being three parts melted away with rotten dews, the fourth would return for conscience sake.'

As You Like It, iii. 5. 50,

'Like foggy south, puffing with wind and rain.'

Troilus and Cressida, v. 1. 21, 'the rotten diseases of the south.'

Coriolanus, i. 4. 30,

'All the contagion of the south light on you!'

Cymbeline, ii. 3. 136, 'The south-fog rot him'

*Ib. ye.* In this line and the next the old distinction between 'ye' nominative and 'you' accusative is inverted. Compare Julius Cæsar, iii. 1. 157, 'I do beseech ye, if you bear me hard.' 'Ye' appears to be used when the pronoun is less emphatic, and so unaccented. See Abbott, § 236.

327. *urchins.* Harsnet, Declaration of Popish Impostures (1603), p. 14, uses 'urchins' for 'hobgoblins': 'And further, that these ill mannered vrchins, did so swarme about the priests, in such troupes, and thronges, that they made them sometimes to sweat, as seemes, with the very heate of the fume, that came from the devils noses.' Cotgrave (Fr. Dict.) gives 'Herisson: m. An Vrchin, or Hedgehog.' The 'hedgepig' plays a part in the witch scene in Macbeth, iv. 1. 2, as one of the witches' familiars. See ii. 2. 19 of this play 'Thorny hedgehogs' are exercised in the incantation of the fairies, Midsummer Night's Dream, ii. 2. 10. For 'urchins' in similar associations see ii. 2. 5; Merry Wives of Windsor, iv. 4. 49, 'Like urchins, ouphes, and fairies'; and Titus Andronicus, ii. 3. 101, 'Ten thousand swelling toads, as many urchins' The word is still used in the north of England. See Carr's Craven Dialect, and Brockett's Glossary of North-Country Words.

328. *Shall, for that vast of night that they may work, All exercise on thee, that is, shall, during that desolate period of night when they are permitted to work, all practise upon thee.* The first folio, followed substantially by the others, reads,

'Shall for that vast of night, that they may worke

All exercise on thee';

and this punctuation has given occasion to a very plausible conjecture, which however can only be regarded as ingenious though it has been graced with the epithet 'palmarian' Mr. T. White proposed,

'Shall forth at vast of night, that they may work

All exercise on thee'

The objections to this emendation appear to lie in the two phrases, 'at vast of night,' and 'work exercise.' So far as can be ascertained 'vast of night' denotes an interval of time between certain limits and not a definite point of time, and therefore would not be used with the preposition 'at.' We have of course the adverbial phrase 'at night,' but 'at vast of night' does not seem a natural expression. The same remark applies to 'work exercise.' With 'vast' in the sense of *desolate*, here applied to time as elsewhere to space, compare Hamlet, i. 2. 198,

'In the dead vast and middle of the night.'

And see the note on that passage. For 'vast' in the sense of a desolate place compare Pericles, iii. 1. 1,

'Thou god of this great vast, rebuke these surges.'

*Ib. that they may work.* It was believed that spirits had periods assigned to them during which they had power to act. The Ghost in Hamlet appeared as the bell was beating one, and at cock-crow started like a guilty thing. See Hamlet, i. 1. 39, 148-156; and King Lear, iii. 4. 121, 'This is the foul fiend Flibbertigibbet: he begins at curfew and walks till the first cock.'

330. *honeycomb*, altered in modern editions to 'honeycombs.' With the phrase 'as thick as honeycomb' compare 'as thick as tale,' the reading of the folios in Macbeth, i. 3. 97; but the expression is doubtful and the passage probably corrupt. The meaning is clear enough, 'as thick as the cells of the honeycomb.' Compare iv. 1. 256.

334. *madest* is the reading of Rowe, following Dryden's version. The folios have 'made,' and 'stroakst' for 'strokedst.'

335. *Water with berries in't.* It would almost seem as if this were intended as a description of the yet little-known coffee. 'The Turkes,' says Burton (Anatomy of Melancholy, part ii. sect. 5, mem. 1. subs. 5), 'haue a drinke called *caffu* (for they use no wine), so named of a berry as blacke as soot, and as bitter, (like that blacke drinke which was in vse amongst the *Lacedemonians*, and perhaps the same) which they sip still of, and sup as warme as they can suffer.' This passage occurs for the first time in the fourth edition of Burton which was printed in 1632, and it shews that the virtues of this drink were as yet only known in England by report.

336. Gen. i. 16.

339. *brine-pits*. Compare Titus Andronicus, iii. 1. 129,

'And made a brine-pit with our bitter tears.'

340. *Cursed be I that did so.* This is Steevens' emendation of the reading of the first folio, 'Curs'd be I that did so.' The other folios read 'Curs'd be I that I did so.'

343. *Which*. Pope changed this to 'Who,' in the spirit of those who would re-write our old authors.

*Ib. sty me*, pen me as in a sty.

344. *whiles*, while, from Anglo-Saxon *hwil*, time. With the two forms compare 'beside' and 'besides.' See 2 Henry VI, iii. 1. 348,

'Whiles I in Ireland nourish a mighty band.'

350. *O ho, o ho!* Steevens says that 'this savage exclamation was originally and constantly appropriated by the writers of our ancient Mysteries and Moralities to the Devil; and has, in this instance, been transferred to his descendant Caliban.' Malone maintains that Shakespeare was

led to put this ejaculation in the mouth of his savage by the following passage: 'They [the savages] seemed all very 'ciuill and very merry, shewing tokens of much thankfulness for those things we gaue them; which they expresse in their language by these words, *oh, ho*, often repeated.' James Rosier's Account of Captain Waymouth's Voyage, Purchas, iv. 1661. It would have been well if Steevens had given a single instance in support of his positive assertion, which has not been confirmed by an examination of the old plays. Perhaps also Shakespeare may have been capable of putting so very common an exclamation into the mouth of Caliban without having it suggested to him in the way indicated by Steevens and Malone. The latter would hardly have maintained that *Oh ho!* in this passage is an ejaculation expressive of thankfulness.

352. *Abhorred slave*, given to Prospero by Theobald, following Dryden's version. In the folios it is assigned to Miranda.

354. *capable, apt to receive an impression*. Compare All's Well that Ends Well, i. 1. 106,

'Heart too capable

Of every line and trick of his sweet favour.'

357. *Know thine own meaning*. Hammer reads 'Shew.' The text as it stands signifies 'know how to attach meaning to the sounds thou didst utter.'

359. *vile*. Spelt 'vild' in the folios; but they as frequently adopt the modern spelling, which is uniformly employed throughout the Authorised Version of 1611.

*Ib. race, hereditary nature*. Compare Measure for Measure, ii. 4. 160,

'I have begun,

And now I give my sensual race the rein.'

The word is used in this secondary sense like 'strain' (A. S. *strynd*, a stock, from *strynan*, to beget) in Troilus and Cressida, ii. 2. 154,

'Can it be

That so degenerate a strain as this

Should once set footing in your generous bosoms?'

362. *confined into*. See i. 2. 275, 278.

364. *on 't*. See i. 2. 87.

365. *The red plague*. Steevens says, 'The erysipelas was anciently called the red plague,' but he gives no instance of it, and it is not likely that Shakespeare intended to point to so special a disease. Compare Coriolanus, iv. 1. 13, 'Now the red pestilence strike all trades in Rome!' And Troilus and Cressida, ii. 1. 20, 'A red murrain o' thy jade's tricks!'

*Ib. rid you, despatch you*. Compare Richard II, v. 4. 11, 'I am the king's friend, and will rid his foe.'

366. *learning, teaching.* See the Prayer-book: Version of Psalm xxv. 4, 'Lead me forth in thy truth and learn me.'

367. *thou'rt best, it were best for thee.* Compare 2 Henry VI, ii. 1. 189,

'And look thyself be faultless, thou wert best.'

If other instances of this singular construction did not occur we should be tempted to suppose that the phrase was a corruption of 'thee were best'; but as we find 'I were better' in 2 Henry IV, i. 2. 245; 'I were best' in Cymbeline, iii. 6. 19, Merchant of Venice, v. 1. 177; 'she were better' in Twelfth Night, ii. 2. 27; and 'you were best' in Merchant of Venice, ii. 8. 37, and Othello, i. 2. 30, there can be little doubt that, however ungrammatical, the idiom was common. See note on Hamlet, ii. 2. 508.

368. *Shrug'st thou?* used absolutely, as in Coriolanus, i. 9. 4,

'Where great patricians shall attend and shrug,

I' the end admire.'

*Ib. malice.* Abstract for concrete.

370. *old cramps.* 'Old' occurs frequently as an intensive epithet. Compare Merry Wives of Windsor, i. 4. 5, 'Here will be an old abusing of God's patience and the king's English'; and Much Ado about Nothing, v. 2. 98, 'Yonder's old coil at home.' But it may be that in the present instance 'old' is used in its more common sense. Compare iv. 1. 256, 'aged cramps.'

371. *aches, a dissyllable,* as in Timon of Athens, i. 1. 257,

'Aches contract and starve your supple joints!'

See also v. 1. 202 of the same play. Moreover the 'ch' was pronounced soft, as is shown by the following epigram of Heywood's 'Of the letter H' (p. 111, Spenser Society Reprint),

\* H, is worst among letters in the cro-se row,

For if thou finde him other in thine elbow,

In thine arme, or leg, in any degree,

In thine head, or teeth, in thy toe or knee,

Into what place soeuer H, may pike him,

Where euer you find ache, thou shalt not like him.'

It was the origin of many a poor jest: see Much Ado about Nothing, iii. 4. 56. In Baret's *Alvearie*, as Boswell pointed out, there is a distinction between the verb and the noun. 'Ake is the Verbe of this substantiue Ache, Ch. being turned into K.' The same distinction is kept in the first folio throughout.

372. *That, so that.* See i. 2. 85.

374. *my dam's god, Setebos, the chief deity of the Patagonians.* Dr. Farmer quotes from Eden's *History of Travel* (ed. 1577), p. 434. The passage to which he refers is probably the one from which Shakespeare borrowed the name. It is a translation from the Italian of M. Antonio



Pigafetta, of Vicenza, who accompanied Magellan in his circumnavigation of the globe. The original is contained in Ramusio, *Navigazioni et Viaggi* (Venetia, 1554), i. pp. 391, 392, and another account was printed separately at Milan in 1800. From Eden it was transferred to Purchas his *Pilgrimes*, and from this work (Part I. book ii. ch. 2, p. 35) the following quotation is taken. The captain by a stratagem had shackled two gigantic Patagonians, and 'when they saw how they were deceived, they roared like Bulls, and cryed vpon their great Deuill *Setebos*, to helpe them. . . . They say, that when any of them die, there appeare ten or twelue Deuils, leaping and dancing about the bodie of the dead, and seeme to haue their bodies painted with diuers colours, and that among other, there is one seene bigger than the residue, who maketh great mirth and reioycing. This great Deuill they call *Setebos*, and call the lesse *Cheleule*.' In saying that *Setebos* is mentioned in Hakluyt's *Voyages* Malone appears simply to copy Capell who gives no reference.

378. A custom in dancing. Compare Henry VIII, i. 4. 95, 96,

'I weic unmannerly to take you out,  
And not to kiss you.'

There is a veiled allusion to the same ceremony in *Winter's Tale*, iv. 4. 163.

378, 379. *kiss'd The wild waves whist*. This is the punctuation of the folios, and it appears to have some support in what Ferdinand says, ll. 392, 393.

'Allaying both their fury and my passion  
With its sweet air.'

But if we take 'kiss'd' to refer to the fairies who before beginning their dance courtsey to and kiss their partners, the words 'the wild waves whist' must be read parenthetically, 'the wild waves being silent,' and as it is Ariel's music that stills the waves and not the fairies, this seems to be the better reading. For 'whist' in the sense of *hushed, silent*, see Lyly's *Euphues* (ed. Arber), p. 283, 'But seeing all were whist to heare my iudgement, I replied thus.' And Milton, *Hymn on the Nativity*, 64,

'The winds, with wonder whist,  
Smoothly the waters kist.'

Again Marlowe, *Dido Queen of Carthage*, iv. 1,

'The air is clear, and southern winds are whist.'

And Spenser, *Fairy Queen*, vii. 7. 59,

'So was the Titanesse put downe and whist.'

380. *Foot it*. See note on i. 2. 134; and Abbott, § 226. With 'foot' in the sense of 'dance' compare 'footing' iv. 1. 138, and *Romeo and Juliet*, i. 5. 28,

'A hall, a hall! give room and foot it, girls.'

*Ib. fealty, nimbly, gracefully*. Compare *Winter's Tale*, iv. 4. 176,

'She dances featly.' Baret (Alvcarie, ed. 1580) gives, 'Proper, feat, well-fashioned, minikin, handsome. Concinnus.' and 'Prettily, featly. Belkè & festiue dicere.'

381. *the burthen bear*, Pope's correction of the folio reading 'bear the burthen.' In the folios the stage direction 'Burthen dispersedly' is apparently made to refer to 'Hark, hark!' and 'The watch-dogs bark,' as well as to 'Bow-wow!' But the manner in which it is printed renders this very doubtful, and Capell's arrangement is to be preferred. In the Cambridge and Globe editions the burthen is distributed between the fairies and the distant watch-dogs. Mr. Chappell (Popular Music of the Olden Time, pp. 222, 223) says, 'The burden of a song, in the old acception of the word, was the base, foot, or under-song. It was sung throughout, and not merely at the end of a verse. . . . Many of these burdens were short proverbial expressions, such as—

'Tis merry in hall when beards wag all.

. . . Other burdens were mere nonsense words that went glibly off the tongue, giving the accent of the music, such as *hey nonny, nonny no; hey derry down, &c.*'

385. *chanticleer*. Compare As You Like It, ii. 7. 30,

'My lungs began to crow like chanticleer.'

In the old story of Reynard the Fox 'Chaunticler the Cock' plays a conspicuous part. See also Chaucer, The Nonne Prestes Tale, line 16335: the poor widow had a yard,

'In which sche had a cok, hight Chaunteclere,

In al the lond of crowyng was noon his peere.'

388. *waits upon, attends*. Compare Winter's Tale, v. i. 142,

'Infirmity

• Which waits upon worn times.'

390. *again*, changed unnecessarily by Rowe, following Dryden's version, to 'against.' The change is defended by Malone on the ground that Ferdinand's tears had never ceased to flow. See l. 435.

392. *passion*, grief. The word is used for strong emotion of any kind. See iv. i. 143, and Merchant of Venice, iv. i. 51.

393. *its*. See i. 2. 95. • • • • •

396. *fathom*. The folios have 'fadom,' but in this spelling they are not uniform, for in As You Like It, iv. i. 210, the first folio reads, 'that thou didst know how many fathome deepe I am in love.' Nor is Shakespeare consistent in using the singular and plural forms of the word, for we find both used for the plural. Compare Romeo and Juliet, i. 4. 85, 'Of healths five fathom deep'; and Troilus and Cressida, i. i. 50,

'Reply not in how many fathoms deep

They lie indrench'd.'

See note on l. 53.

399. For instances of the ellipsis of 'there is' see Abbott, § 403.

405. *ditty*, properly the words of a song. Compare Bacon, Essay xxxvii. p. 156 (ed. Wright), 'And the *Ditty* High and Tragical; Not nice or Dainty'; and Ecclesiasticus xlv. 5, 'Such as found out musical tunes, and recited verses in writing'; where the marginal note on the word 'verses' (ἐπη) is 'ditties.' See also Massinger, *The Guardian*, iv. 2, 'A well-pepp'd ditty.'

*Ib.* *remember*, *commemorate*, *mention*. Cotgrave (Fr. Dict.) gives 'Commemorer. To commemorate, remember, mention, rehearse.' Compare 1 Henry IV, v. 4. 101,

'Thy ignominy sleep with thee in the grave,  
But not remember'd in thy epitaph!'

And 2 Henry IV, v. 2. 142, I will accite,

'As I before remember'd, all our state.'

406. *nor no*. See *Taming of the Shrew*, i. 1. 31, and *Richard III*, iii. 7. 207.

407. *owes*, *owns*, *possesses*. See i. 2. 454, iii. 1. 45; and *Macbeth*, iii. 4. 113,

'You make me strange,  
Even to the disposition that I owe.'

408. *fringed curtains*. Compare *Pericles*, iii. 2. 101,

'Her eyelids, cases to those heavenly jewels  
Which Pericles hath lost,  
Begin to part their fringes of bright gold.'

*Ib.* *advance*, *raise*, *lift up*. Compare iv. 1. 177, 'Advanced their eyelids'; and *Romeo and Juliet*, ii. 3. 5,

'Now, ere the sun advance his burning eye.'

It is the proper phrase for raising a standard. Compare *Love's Labour's Lost*, iv. 3. 367,

'Advance your standards, and upon them. lords'

And 1 Henry VI, i. 6. 1,

'Advance our waving colours on the walls.'

409. *yond*, *yonder*. See ii. 2. 20.

413. *gallant*, *fine fellow*. See *Much Ado about Nothing*, iii. 4. 96, 'All the gallants of the town.'

414. *but*, *but that*, *except that*. Compare *Cymbeline*, v. 5. 41,

'And, but she spoke it dying, I would not  
Believe her lips.'

*Ib.* *something*, used adverbially, as in *Merchant of Venice*, i. 1. 124, *Hamlet*, iii. 1. 181.

415. Compare *King John*, iii. 4. 82,

'But now will canker sorrow eat my bud,  
And chase the native beauty from his cheek.'

And for 'stain' see Richard II, iii. 1. 14,

'And stain'd the beauty of a fair queen's cheeks

• With tears drawn from her eyes by your foul wrongs.'

416. *goodly*, fair, *handsome*. Compare Gen. xxxix. 6; Hamlet, i. 2. 186,

'I saw him once, he was a goodly king.'

• *Ib. fellows, companions*. Compare Romeo and Juliet, i. 5. 51,

'So shows a snowy dove trooping with crows,

As yonder lady o'er her fellows shows'

419. *It goes on; that is, the plan which* Prospero had set his heart on. See below, l. 493.

421. *Most sure, the goddess, &c.* The resemblance of this passage to the 'O dea certe' of Virgil has been thought a sufficient ground for attributing to Shakespeare a knowledge of Latin.

425. *prime*. See i. 2. 72.

427. *If you be maid or no*. The fourth folio here reads 'made' which has been adopted by some editors, considering it as equivalent to 'created,' and so 'mortal.' There is no necessity for the change. See l. 447.

432. *single*. *Ferdinand plays upon the word*. He believes that himself and the King of Naples are one and the same person; he therefore uses this epithet with a reference to its further sense of 'solitary,' and so 'feeble and helpless.' Compare Macbeth, i. 6. 16.

434. *myself am Naples*. See i. 2. 109.

435. *at ebb*. For a similar figure of speech compare Cymbeline, i. 7. 74, 'With his eyes in flood with laughter.'

438. There is no other hint in the play of any son of Antonio being with him in the wreck. It may have been an incident in the old story.

*Ib. twain, two*; A. S. *twegen*. See 1 Sam. xviii. 21.

439. *more braver*. See i. 2. 6, 19.

*Ib. control, check, contradict*. The French *contrerolle* is defined by Cotgrave as 'the copie of a roll (of account, &c.); a Paralell of the same qualitie and content, with th' originall.' Compare Bacon, History of Henry VII, p. 116 (ed. 1622), 'As for the times while hee was in the Tower, and the manner of his Brothers death, and his owne escape; shee knew they were things a verie few could controll.'

441. *They have changed eyes*. Compare Antony and Cleopatra, iii. 13. 156,

'To flatter Cæsar, would you mingle eyes

With one that ties his points?'

443. *you have done yourself some wrong, a polite way of saying 'you are much mistaken,' or something plainer still*. See Merry Wives of Windsor, iii. 3. 221, 'You do yourself mighty wrong, Master Ford.'

447, 448. For the ellipsis in these lines see Abbott, § 387.

453. *attend.* See i. 2. 78. = *attend*.

454. *owest.* See i. 2. 407. = *owest*.

457. *ill*, bad, evil; of which it is a contraction. It has to a great extent gone out of use as an adjective. Compare Bacon, *Advancement of Learning*, i. 8, § 2, 'Like an ill mower, that mows on still and never whets his scythe.' See also Bacon, *Essay* xlv. p. 180 (ed. Wright).

*Ib.* For the omission of the relative see Abbott, § 244.

*Ib.* *in such a temple.* Compare 1 Cor. vi. 19.

463. *The fresh-brook muscles*, according to Payen (*Précis des Substances alimentaires*, p. 51), are eatable but wanting in flavour, and therefore little used as an article of food. In some parts of England the country people regard them as poisonous.

468. *He's gentle and not fearful.* The natural sense of these words is conveyed by taking 'fearful' to mean 'capable of inspiring fear, terrible,' although there may also be a covert play upon the other significations both of 'gentle' and 'fearful.' In this case 'gentle' must be regarded as equivalent to 'of gentle birth,' 'high-born,' and in a secondary sense high-spirited and dangerous to provoke. But the word is nowhere used by Shakespeare in this secondary sense.

469. *My foot my tutor?* Compare Lyly's *Euphues* and his *England* (ed. Arber), p. 261, 'Then how vaine is it Euphues (too mylde a worde for so madde a minde) that the foote should neglect his office to correct the face.' Again *Timon of Athens*, i. 1. 94,

'Yet you do well

To show lord Timon that mean eyes have seen

The foot above the head.'

Compare in the same sense, though with a play upon the word 'base,' Fletcher. *Woman Pleas'd*, i. 1, 'If thy base will be thy master.'

471. *thy ward*, thy posture of defence. Compare 1 Henry IV, ii. 4. 215, 'Thou knowest my old ward; here I lay, and thus I bore my point.' Also *Winter's Tale*, i. 2. 33.

473. *Beseech*, like 'pray' (i. 2. 372), used without the personal pronoun. See ii. 1. 1; and *Winter's Tale*, i. 2. 264, 'But, beseech you grace, be plainer with me.'

478. *there is*, followed by a plural, is a construction of common occurrence in Shakespeare. Compare *Cymbeline*, iv. 2. 371, 'There is no more such masters.'

480. *To the most of men.* We should in modern language say either 'to most men' or 'to the majority of men.' See Sonnet lxxxv. 10,

'And to the most of praise add something more.'

'To' of course is equivalent to 'compared to' as in *Cymbeline*, iii. 3. 26, 'No life to ours.'

483. *goodlier*. See i. 2. 416.

484. *nerves*, ~~*sineus*~~. Compare Hamlet, i. 4. 83,

• 'As hardy as the Nemean lion's nerve.'

Cotgrave (Mr. Dict.) has 'Nerf: m. A Synnow; (and thence, might, strength, force, power).'

486. *My spirits as in a dream are all bound up*.' See iii. 3. 89; and compare Virgil, Aeneid, xii. 908-912,

'Ac veluti in somnis, oculos ubi languida pressit  
Nocte quies, nequidquam avidos extendere cursus  
Velle videmur, et in mediis conatibus aegri  
Succidimus; non lingua valet, non corpore notae  
Sufficiant vires, nec vox aut verba sequuntur.'

488. *nor*, used inaccurately where 'and,' as Kowe (after Dryden) reads, or 'or,' as Capell, would be in place. The origin of the error is probably a confusion of two constructions, Shakespeare intending perhaps at first to employ some such word as 'heavy' and then substituting 'but light.' It is analogous to the use of the double negative. A somewhat similar case occurs in Sonnet lxxxvi. 9,

'He, nor that affable familiar ghost,  
Which nightly gulls him with intelligence,  
As victors of my silence cannot boast.'

489. *are*. Malone conjectured 'were.'

490. Steevens very appropriately quotes from Chaucer's Knight's Tale (Cant. Tales. l. 1230),

'For elles had I dweld with Theseus,  
Ifetered in his prisoun for evere moo:  
Than had I ben in blis and nat in woo.  
Oonly the sight of her whom that I serve,  
Though that I hir grace may nat deserve.  
Wold han sufficed right ynough for me.'

495. *shalt do me*. See i. 2. 244.

## ACT II.

### Scene I.

1. *Beseech*. See i. 2. 473.

3. *hint*. See i. 2. 134.

5. *masters*. The folios have 'Masters,' for which Johnson substituted 'master' and Steevens proposed 'mistress.' If the plural be the true reading we must suppose that 'the masters of some merchant' are the joint owners of a merchantman, who grieve for the loss of the vessel while the merchant laments the loss of the cargo. For 'merchant' in

the sense of 'merchantman,' see Marlowe, *The First Part of Tamburlaine*, i. 2,

'And Christian merchants, that with Russian stems,  
Plough up huge furrows in the Caspian Sea.'

12, 13. The invention of striking watches is ascribed to Peter Hele of Nuremberg, about the year 1510.

15. *tell*, that is, *count*. See l. 282, and compare Hamlet, i. 2. 238,  
'While one with moderate haste might tell a hundred.'

18, 19. A similar pun upon 'dolours' is to be found in *King Lear*, ii. 4. 54. 'Thou shalt have as many dolours for thy daughters as thou canst tell in a year.'

20. *truer*, more truly. For this form of the adverb see 2 *Henry VI*, iii. 1. 183, 'Far truer spoke than meant.'

21. *wiselier*. With this comparative form of the adverb, compare 'earthlier happy' in *Midsummer Night's Dream*, i. 1. 76.

27. *Which, of he or Adrian*. In this irregular construction it is difficult to say what the irregularity is a departure from. To remedy it Rowe, in his second edition, reads 'Which of them, he,' &c. It seems as if 'of' could be dispensed with, as in *Midsummer Night's Dream*, iii. 2. 337,

'Now follow, if thou darest, to try whose right,  
Of thine or mine, is most in Helena.'

And Webster, *The Duchess of Malfi*, ii. 4,

'I never knew man and beast, of a horse and a knight,  
So weary of each other.'

Sidney Walker quotes incidentally a passage from Sidney's *Arcadia* (p. 63, ed. 1598), 'But then the question arising, who should be the former against Phalantus, of the blacke, or the ill appparelled knight,' &c.

35, 36. Seb. *Ha, ha, ha!* Ant. *So, you're paid*. So the folios. Theobald gives both speeches to Sebastian. There does not seem sufficient reason for departing from the old arrangement, 'paid' being used in the sense of 'rewarded,' of course ironically, as in *Antony and Cleopatra*, ii. 5. 108, 'I am paid for't now.'

41. *temperance*, temperature.

42. *Temperance*, like *Charity*, used as a proper name.

51. *lush*, rank, full of sap, luxuriant. Compare Golding's translation of Ovid's *Metamorphoses* xv (quoted by Malone), p. 182, ed. 1603.

'Then green, and voyd of strength and lush and foggy is the blade,  
And cheeres the husbandman with hope.'

The original is,

'Tunc herba recens et roboris experts

Turget. et insolida est, et spe delectat agrestes.'

Tennyson has revived and preserved the word in his *Dream of Fair Women*, l. 71,

‘And at the root thro’ lush green grasses burn’d  
The red anemone.’

16. *lusty, fresh, vigorous.* See *As You Like It*, ii. 3. 47.

‘Though I look old, yet I am strong and lusty.’

52. *an eye of green, a slight shade of green.* Cotgrave (Fr. Dict.) has ‘Couleur de Mimie. A huswiues darke gray, or light soote colour, wherein there is an eye of gray.’ Sandys (Travels, p. 73, ed. 1637), describing the dress of Sultan Achmet, says, ‘His under and upper garments are lightly of white sattin, or cloth of silver tissued with an eye of greene, and wrought in great branches.’

58. *vouched, warranted.* Compare *All’s Well that Ends Well*, i. 2. 5, ‘A certainty, vouch’d from our cousin Austria.’

60. *glosses.* We should now use the singular. See the note on *Richard II*, iv. 1. 315.

64. *pocket up.* Compare *King John*, iii. 1. 200, ‘Well, ruffian, I must pocket up these wrongs.’

66. *Afric.* First folio ‘Affricke.’ The Translators to the Reader, in their preface to the Authorised Version of 1611, say of the Greek tongue, ‘For the same causes also it was well vnderstood in many places of Europe, yea, and of Affrike too’.

71. *to their queen.* Compare iii. 3. 54, and *Richard II*, iv. 1. 308, ‘I have a king here to my flatterer.’

74. *of that, about that.* See Abbott, § 174.

79. *This Tunis, sir, was Carthage.* See Purchas his Pilgrimage (ed. 1614), p. 602, ‘Tunis is now a great Citie, since the ruines of Carthage, neere vnto which it standeth.’

82, 83. These two speeches are printed as one by the Cambridge editors and given to Sebastian. But the latter throughout the dialogue supplements what Antonio says.

82. *the miraculous harp of Amphion*, the music of which raised the walls of Thebes. See Horace, *De Art. Poet.* 394-6,

‘Dictus et Amphion, Thebanæ conditor urbis,  
Saxa movere sono testudinis et prece blanda  
Ducere quo vellet.’

Or the reference may be to the harp of Apollo which raised the walls of Troy. See Ovid, *Heroid.* xvi. 179, 180; and Tennyson, *Enone*, 39, 40,

‘As yonder walls

Rose slowly to a music slowly breathed.’

89. *Gon. Ay.* Mr. Staunton gives this sigh or exclamation to the king ‘upon awaking from his trance of grief.’ But it seems appropriate to Gonzalo, who is not quite certain what these running comments of Sebastian and Antonio mean, and makes a half-enquiring exclamation.



102. *The stomach of my sense.* Steevens says 'sense' means 'reason and natural affection.' Monck Mason supposes it to signify 'feeling.' But surely Alonso only intends to say that these words of Gonzalo are forced into his ears without his wishing to hear them, as food is crammed into the mouth of one who has no desire to eat.

104. *rate, estimation.* See i. 2. 92.

113. *oar'd Himself*, impelled himself as if with oars. Pope uses the same verb, *Odys.* xvi. 247,

'And what bless'd hands have oar'd thee on the way.'

And again in *Odys.* xii. 526,

'And oar'd with labouring arms along the flood;'

where the original (*Odys.* xii. 444) has, *διήρεσα χερσὶν ἐμῇσιν*. Chapman renders it,

'And there row'd off with owers of my hands.'

115. *shore*, applied to *cliffs*, as in *King John*, ii. 1. 23 to the white cliffs of England,

'That white-faced shore,

Whose foot spurns back the ocean's roaring tides.'

116. *As*, as if. See *King Lear*, iii. 4. 15,

'Is it not as this mouth should tear this hand

For lifting food to't?'

*Ib.* *I not doubt.* For this transposition of the negative, compare v. 1. 38, 'Whereof the ewe not bites.' And *Richard III.*, i. 2. 250,

'On me whose all not equals Edward's moiety.'

See also v. 1. 113, 303, and *Abbott*, § 305.

122. *Who hath cause, &c.* Who lost to sight by banishment though not by death hath yet cause to fill your eyes with tears.

125. *Weigh'd, evenly balanced.* Compare *King Lear*, i. 1. 6, 'For equalities are so weighed, that curiosity in neither can make choice of either's moiety.'

*Ib.* *loathness*, unwillingness, reluctance. Compare *Antony and Cleopatra*, iii. 11. 18,

Pray you, look not sad,

Nor make replies of loathness.'

125, 126. *at Which end o' the beam should bow.* Various attempts have been made to amend this reading of the folios. Mr. Collier's MS. substitutes 'as' for 'at'; Rowe (ed. 2) reads 'the' for 'o' the'; and Malone regards 'should' as a corruption of 'she would.' The text is probably correct, 'it' being omitted as is not uncommonly the case in Shakespeare. See *Abbott*, §§ 399, 404. The antecedent of this omitted 'it' is the balancing or indecision of Claribel described in the preceding line.

128. *Mo, more*; used both as an adjective and adverb. See v. 1. 234, Henry VIII, iii. 2. 3, and Merchant of Venice, i. 1. 108. It is of frequent occurrence in the Authorised Version, but is changed to 'more' in modern editions. See Numbers xxii. 15, 'And Balak sent yet againe Princes, moe, and more honourable then they.'

130. *the dear'st o' the loss*. Compare Cymbeline v. 5. 345,

'Their dear loss,

The more of you 'twas felt, the more it shaped  
Unto my end of stealing them.'

And Richard III, ii. 2. 77-79. In the same intensive sense 'dearest' is used in Hamlet, i. 2, 182,

'Would I had met my dearest foe in heaven,

Or ever I had seen that day, Horatio!'

But a still more instructive passage is Richard III, v. 2. 21, which is printed thus on the authority of the quartos,

'Which in his greatest need will shrink from him:'

while the first folio, followed by the rest, has,

'Which in his deerest neede will flye from him.'

135. *chirurgieonly*, like a surgeon. See Cotgrave (Fr. Dict.), 'Chirurgien: m. A Surgeon.'

137. *cloudy, gloomy*, whether from sorrow or anger. Compare Macbeth, iii. 6. 41,

'The cloudy messenger turns me his back.'

And Richard III, ii. 2. 112,

'You cloudy princes and heart-sorrowing peers.'

142-159. ~~Capell was the first to point out the remarkable resemblance which this description by Gonzalo of his imaginary kingdom bears to a passage in Montaigne (bk. i. c. 30), 'Of the Caniballes,' p. 102 of Florio's translation. 'It is a nation, would I answer Plato, that hath no kinde of traffike, no knowledge of Letters, no intelligence of numbres, no name of magistrate, nor of politike superioritie; no vse of service, of riches or of povertie; no contracts, no successions, no partitions, no occupation but idle; no respect of kinred, but common, no apparell but naturall, no manuring of lands, no vse of wine, come, or mettle. The very words that import lying, falshood, treason, dissimulations, covetousnes, envie, detraction, and pardon, were never heard of amongst them.'~~

147. *Bourn*, a boundary, limit. See Hamlet, iii. 1. 79, and Troilus and Cressida, ii. 3. 260,

• 'Thy wisdom,

Which like a bourn, a pale, a shore, confines

Thy spacious and dilated parts.'

•

*Ib. tilth, tillage.* Compare Measure for Measure, i. 4. 44,

‘Expresseth his full tilth and husbandry.’

Cotgrave (Fr. Dict.) has, ‘Labour: m. Tilth, tillage, husbandrie, labouring, ploughing, or breaking vp of the ground.’ See also Drayton, Polyolbion, iii. 352,

‘And giue the fallow lands their seasons and their tylth.’

152. *latter end*, a redundant expression which occurs also in Numbers xxiv. 20.

155. *endeavour* in the time of Shakespeare had much more the idea of laborious effort attached to it than now. See Trench, On the Authorised Version of the New Testament, p. 44.

156. *engine*, that is, of *war*. Compare King Lear, i. 4. 290,

‘That, like an engine, wrench’d my frame of nature  
From the fix’d place.’

And Othello, iii. 3. 355, of the cannon,

‘And, O you mortal engines, whose rude throats  
The immortal Jove’s dread clamours counterfeit,  
Farewell!’

158. *it own*. See note on i. 2. 95. Compare Winter’s Tale, ii. 3. 173, where the first folio reads,

‘And that there thou leaue it  
(Without more mercy) to it owne protection,  
And fauour of the Climate.’

And the Geneva version of Acts xii. 10, ‘They came vnto the yro gate, that leadeth vnto the citie, which opened to them by it owne accorde?’ In the Authorised Version of Lev. xxv. 5, ‘it own’ retained its place as late as 1673, ‘its own’ being substituted for the first time in a London edition printed in that year.

*Ib. foison*, plenty, from Fr. *foison*, which again is from Low Lat. *fusionem*. Cotgrave gives ‘Foison: f. Store, plentie, abundance, great fullnesse, enough’; and in the English-French Dictionary by Sherwood we find ‘*Foison*. Abondance, foison.’ The word still exist in the Scotch *foison* or *fusion*, and the adjective *fusionless* or *fissenless*. Ray gives it as a Suffolk word, and in Forby’s Vocabulary of East Anglia it is defined as ‘Succulency; natural nutritive moisture, as in herbage. Ex. “There is no *foison* in this hay.” We do not use it in its general sense of abundance.’ See iv. 1. 110, Macbeth, iv. 3. 88, Measure for Measure, i. 4. 43,

‘As blossoming time  
That from the seedness the bare fallow brings  
To teeming foison.’

163. *Save*, that is, God *saye*. See iii. 2. 104.

165. *nothing, nonsense.* Compare Merchant of Venice, i. 1. 114, 'Gratiano speaks an infinite deal of nothing.'

167. *minister occasion.* Compare Twelfth Night, i. 5. 93, 'Unless you laugh and minister occasion to him, he is gagged.'

168. *sensible, sensitive.* Compare Measure for Measure, iii. 1. 120,

'This sensible warm motion to become

A kneaded clod.'

And Coriolanus, i. 3. 95, 'I would your cambric were sensible as your finger, that you might leave pricking it for pity.' These gentlemen 'of sensible and nimble lungs' are like those described in Hamlet, ii. 2. 317 (337 Globe ed.), 'whose lungs are tickle o' the sere.' See the note on the passage.

*Ib. use,* are accustomed. Compare Merry Wives of Windsor, iv. 2. 58, 'There they always use to discharge their birding pieces.'

174. *And, if.* Printed 'And' in the folios. The word occurs in the same form unsuspected in Gen. xlv. 30, 'And the lad be not with us.' Compare Bacon, Essay xxiii. p. 97 (ed. Wright), 'And certainly, it is the nature of extreme self-lovers, as they will set an house on fire, and it were but to roast their egges.'

*Ib. flat-long.* Compare, for other instances of this adverbial suffix, 'along,' 'headlong,' 'sidelong.' The termination 'ling' was used in the same way. So in Hollyband's Dictionarie, 'Frapper du plat de l'espee, to stike with a sword flatling.' And Spenser, Faery Queen, v. 5. 18,

'Tho with her sword on him she flatling strooke.'

See Morris, English Accidence, § 311, and Matzner, Englische Grammatik, i. 381.

175. *mettle,* spelt 'mettal' or 'metal' in the folios.

176. *Sphere, orbit.* See Midsummer Night's Dream, ii. 1. 7,

'Swifter than the moon's sphere.'

*Ib. if she would continue.* 'Would' here is certainly used for the conditional 'should.' Dr. Abbott (Shakespearian Grammar, § 329) says that to assert this is 'a natural and common mistake.' But it cannot be denied that Elizabethan writers employed 'would' in constructions in which we now use 'should.' He explains the usage in some instances by considering 'would' as equivalent to 'were willing to' or 'wish to' or 'should like to,' or 'require to,' but none of these are suitable here.

178. *a bat-fowling.* Compare 'a dying' (Luke viii. 42), 'a fishing' (John xxi. 3): 'a' is here the worn-out preposition 'on.' See Mr. Skeat's paper in the Journal of Philology, v. 34. Compare Generydes, l. 37,

'Vppon a day the kyng for his disporte

An huntynge went onto a fayre forest.'

Again, l. 477,

'Not long after the kyng on hunteng went.'

See Abbott, § 180. A description of 'bat-fowling,' or catching birds by night, is given in an extract from Gervase Markham quoted at length in the Preface. Cotgrave has (Fr. Dict.) 'Breller. To batfowle; to catch birds by batfowling; also, to twinkle or glitter.' See Webster, The Devil's Law-Case, iii. 1,

'So here should I repeat what factions,

What bat-fowling for offices,

As you must conceive their game is all i' the night.'

179. *good my lord*. Compare King John, ii. 1. 163, 'Good my mother, peace!'

180. *adventure my discretion*, put my character for discretion in peril.

181. *laugh me asleep*. Compare Midsummer Night's Dream, ii. 2. 7. 'Sing me now asleep.'

182. *heavy*. See i. 2. 308 and Luke ix. 32.

183. *Go to sleep*. See note on 'go pray,' Hamlet, i. 5. 132.

187. *omit*, neglect, as in i. 2. 183. Compare Henry VIII, iii. 2. 3,

'If you omit

The offer of this time, I cannot promise

But that you shall sustain mee new disgraces.'

*Ib. heavy* is here used proleptically or by anticipation. 'The heavy offer' is the offer which brings drowsiness or heaviness. See note on Macbeth, i. 6. 3; iii. 4. 76. With the whole passage compare Midsummer Night's Dream, iii. 2. 84-87,

'So sorrow's heaviness doth heavier grow

For debt that bankrupt sleep doth sorrow owe;

Which now in some slight measure it will pay

If for his tender here I make some stay.'

195. *nimble*. Compare Love's Labour's Lost, iv. 3. 306,

'The nimble spirits in the arteries.'

200. *what thou shouldst be*, what thou oughtest to be. See Abbott, § 323, and Macbeth, i. 3. 45.

*Ib. speaks thee, proclaims thee*, declares what thou mayest be. Compare Macbeth, iv. 3. 159,

'And sundry blessings hang about his throne;

That speak him full of grace.'

And Henry VIII, ii. 4. 140,

'Thy parts

Sovereign and pious else could speak thee out

The queen of earthly queens.'

Again, Cymbeline, i. 1. 24, 'You speak him far'; that is, you go to a great length in proclaiming his merits.

209. *wink'st*, closest thine eyes. See l. 278, and compare Two Gentlemen of Verona, i. 2. 139,

'I see things too, although you judge I wink.'

210. *whiles*, while. Compare Matt. v. 25, and Julius Cæsar, i. 2. 209,

'Such men as he be never at heart's ease

Whiles they behold a greater than themselves.'

For the form of the word see Morris, English Accidence, § 311.

213. *if heed me*. Rowe mended the phrase by inserting 'you' and Pope made the verse run more smoothly by further omitting 'too.' For the ellipsis see Abbott, § 387. Compare Timon of Athens, iv. 3. 102,

'Tim. Warr'st thou 'gainst Athens?

*Alcib.*

Ay. Timon, and have cause.'

Also Twelfth Night, v. 1. 357, and Measure for Measure, ii. 4. 103,

'And strip myself to death, as to a bed

That longing have been sick for.'

214. *Trebles thee o'er, makes thee three times as great*. Compare Merchant of Venice, iii. 2. 309,

'You shall have gold

To pay the petty debt twenty times over.'

*Ib. standing water*, neither ebbing nor flowing, and so ready to be moved one way or the other. Compare Twelfth Night, i. 5. 168, 'Tis with him in standing water, between boy and man.'

219. *Ebbing men*, men whose fortunes are on the ebb or decline. Compare Antony and Cleopatra, i. 3. 43,

'And the ebb'd man, ne'er loved till ne'er worth love,

'Comes dear'd by being lack'd.'

222. *proclaim*. The verb is attracted into the plural by the preceding 'eye and cheek.' Compare Acts i. 15, and Love's Labour's Lost, iv. 3. 345,

'And when Love speaks, the voice of all the gods

Make heaven drowsy with the harmony.'

223. *A matter, an important business, full of meaning*. Compare King Lear, iv. 6. 178,

'O, matter and impertinency mix'd!

Reason in madness!'

And Hamlet, iv. 1. 1, 'There's matter in these sighs.'

224. *throes thee*, pains thee, tortures thee, from A. S. *þrowian*, to suffer pain. Generally used of the pangs of childbirth. In the first folio it is spelt 'throwes,' as in Antony and Cleopatra, iii. 7. 81,

'With Newes the times with Labour,

And throwes forth each minute, some.'

227. *earth'd, buried in the earth.* Compare Massinger, *The Fatal Dowry*, ii. 1.

'My root is earth'd, and I, a desolate branch,  
Left scatter'd in the highway of the world.'

228, 229. *only Professes to persuade, persuasion is his only profession.* Compare 1 Henry IV, v. 2. 92,

'I thank him, that he cuts me from my tale,  
For I profess not talking.'

And Troilus and Cressida, iii. 3. 270, 'Why, he'll answer nobody; he professes not answering.'

235. *a wink, the smallest space*; originally of time. Compare *Twelfth Night*, v. 1. 93,

'And grew a twenty years removed thing  
While one would wink.'

The change in the figure may perhaps have been suggested by the personification of ambition with a piercing eye, the utmost range of which is the height which Antonio pictures to Sebastian.

236. *But doubt, that is, cannot but doubt.* It does not seem necessary, with Capell, to change 'doubt' into 'doubts.' To 'doubt discovery there,' must mean to be uncertain about what it finds there; the point being at the extreme limit of ambition's vision.

239, &c. Steevens in an unnecessary note points to this passage as indicating among others Shakespeare's ignorance of geography. He appears to have overlooked the fact that Antonio's language is intentionally exaggerated and that Sebastian is fully aware of it. Hunter, with curious ingenuity, suggested that 'man's life' is a translation of Zoa, a city south of Tunis mentioned by Leo Africanus; as if a distance of 'thirty miles beyond Zoa,' would be an appreciable distance in Antonio's inflated description.

241. *note, knowledge, intimation.* Compare Henry VIII, i. 2. 48,

'These exactions,  
Whereof my sovereign would have note, they are  
Most pestilent to the hearing.'

*Ib. post.* Compare Coriolanus, v. 5. 50, = 'Your native town you enter'd like a post.'

'Your native town you enter'd like a post.'

242. *The man i' the moon.* Compare ii. 2. 126.

243. *razorable*, ready for shaving, and so *bearded*. The first folio prints it 'Razor-able.'

*Ib. she that from whom, &c.*, Rowe omitted 'that.' If the present reading is correct, and there is no great reason to doubt it, there is a confusion of two constructions; Antonio beginning a fresh sentence as he had done the three previous ones with 'She that,' and then changing

abruptly to 'from whom,' which made the preceding relative superfluous. Mr. Spedding conjectured 'She that—from whom? All were scawallow'd,' &c.; that is, 'From whom should she have note? The report from Naples will be that all were drowned. We shall be the only survivors.' Singer reads, 'She from whom coming,' which gives more fully the sense of the present reading.

244. *cast*, suggested by the previous 'sea-swallow'd.' Compare Pericles, ii. 1. 62, 'What a drunken knave was the sea to cast thee in our way!' The other sense of the word 'cast,' which in theatrical language is to assign their parts to the actors, seems to have suggested the 'act' and 'prologue' which follow.

245. *by that destiny*; that is, by the same destiny by which we were cast ashore, we are fated to perform, &c. Mr. Staunton reads 'And that by destiny.'

245, 246. *act . . . prologue*. Compare Macbeth, i. 3. 128,

'Two truths are told,

As happy prologues to the swelling act

Of the imperial theme.'

246, 247. *what to come In yours and my discharge, what is to come is for you and me to complete*. For the use of the pronouns compare iii. 3. 93,

'And his and mine loved darling.'

252. *Keep*. Johnson conjectured 'Sleep.'

259. *A chough*. Compare Macbeth, iii. 4. 125, Hamlet, v. 2. 89, and All's Well that Ends Well, iv. 1. 22, 'Choughs' language, gabble enough, and good enough.'

*Ib. of as deep chat*, that is, able to talk as profoundly.

263. *Tender, regard*. Compare As You Like It, v. 2. 77, 'By my life, I do; which I tender dearly.'

266. *feater, more gracefully*. See i. 2. 380.

267. *fellows*. See i. 2. 416.

269. *kibe, a chilblain on the heel*. See Hamlet, v. 1. 153, and King Lear, i. 5. 9, 'If a man's brains were in's heels, were't not in danger of kibes?' Cotgrave (Fr. Dict.) gives 'Mules: f. Mules; also, kibes; also, moyles, pantofles, high slippers.'

272. *candied, sugared over*, and so insensible. Compare Timon of Athens, iv. 3. 225,

'Will the cold brook,

Candied with ice, caudle thy morning taste,

To cure thy o'er night's surfeit?'

See also Hamlet, iii. 2. 65, and in the opposite sense, 'discandy' in Antony and Cleopatra, iv. 12. 22.

273. Frozen or melting they would be equally insensible.



278. *wink*. See ii. 1. 209, and compare *Winter's Tale*, i. 2. 317,  
'To give mine enemy a lasting wink.'
- Ib. for aye*. Compare *Hamlet*, iii. 2. 210, = *for ever*.  
'This world is not for aye ever.'
279. *morsel*, used familiarly and contemptuously. Compare *Measure for Measure*, iii. 2. 56, 'How doth my dear morsel, thy mistress?' On the other hand, 'piece' is used in a good sense in i. 2. 56.
280. *Should not*, would not in that case. See Abbott, § 322.
281. *suggestion*, prompting, temptation. See iv. 1. 26, and *Macbeth*, i. 3. 134.
282. *tell the clock*, count the strokes of the clock. Compare *Richard III*, v. 3. 276, 'Tell the clock there'; the stage direction being 'Clock striketh.'
284. *precedent*. Spelt 'president' in the folios.
285. *come by*, get, acquire. Compare *Acts* xxvii. 16, and *Merchant of Venice*, i. 1. 4.  
'But how I caught it, found it, or came by it,  
What stuff 'tis made of, whereof it is born,  
I am to learn.'
288. *rear*, raise. Compare *Julius Caesar*, iii. 1. 30,  
'Casca, you are the first that rears your hand.'
289. *To fall it*, to let it fall. See v. 1. 64, and compare *Midsummer Night's Dream*, v. 1. 143.  
'And, as she fled, her mantle she did fall'  
*And As You Like It*, iii. 5. 5,  
'The common executioner,  
Whose heart the accustom'd sight of death makes hard,  
Falls not the axe upon the humbled neck  
But first begs pardon.'
292. *to keep them living*. Dyce reads 'thee': but Ariel is half apostrophizing the sleeping Gonzalo, and half talking to himself.
296. *keep a care* is an uncommon expression, though the equivalent 'have a care' is of frequent occurrence. Compare *King John*, v. 5. 20.  
'Well; keep good quarter and good care to-night.'
299. *sudden*, swift, speedy. Compare *As You Like It*, ii. 7. 151,  
'Jealous in honour, sudden and quick in quarrel.'
- See also *Hamlet*, i. 5. 68.
301. Staunton continues this speech to Gonzalo and gives the next to Alonso. See below, l. 312.
- Ib. drawn*. Compare *Midsummer Night's Dream*, iii. 2. 402,  
'Here, villain; drawn and ready. Where art thou?'  
*And Henry V.* ii. 1. 30. 'O well a day, Lady, if he be not drawn now!'

303. *securing, guarding, protecting.* Compare Hamlet, i. 5. 113, 'Heaven secure him!'

304. *Even now, just now, at this very moment.* Compare Merchant of Venice, i. 1. 35.

'And, in a word, but even now worth this,

And now worth nothing.'

See also iii. 2. 171 of the same play.

312. *shaked.* The same form of the preterite is found in 1 Henry IV, iii. 1. 17,

'The frame and huge foundation of the earth

Shaked like a coward.'

It occurs also for the participle in Troilus and Cressida, i. 3. 101,

'O, when degree is shaked,

Which is the ladder to all high designs,

Then enterprise is sick!'

314. *verily.* Pope read *verity*.' But other instances of an adverb used for an adjective are found. See i. 2. 226, and Titus Andronicus, iv. 4. 76.

'That Lucius' banishment was wrongfully.'

Abbott § 78.

## Scene II.

3. *By inch-meal.* The adverbial termination '-meal,' as in 'piece-meal,' 'limb-meal,' is from the A. S. *mælum*, the dative of *mæl*, a part, used adverbially, both alone and in composition. For 'limb-meal,' see Cymbeline, ii. 4. 147,

'O that I had her here, to tear her limb-meal!'

In the Wicliffite Version of Wisdom xviii. 25 we find 'hpyll-melum,' in heaps.

4. 6. *nor .. Nor,* for 'neither .. nor.' Compare 'or .. or' in i. 2. 82, 83, and Othello, iii. 4. 116, 117,

'If my offence be of such mortal kind,

That nei my service past, nor present sorrows,

Nor purposed merit in futurity,

Can ransom me into his love again,

But to know so must be my benefit.'

5. *urchin-shows.* See i. 2. 329.

9. *Sometime, sometimes.* Both forms occur in this play: see ii. 2. 158. Compare 'while,' 'whiles,' 'beside,' 'besides.'

*Ib. now, make grimaces.* See, for the substantive, iv. 1. 47, and Hamlet, ii. 2. 381 (ii. 2. 353 Clar. Press ed., with note). In the folios

it is spelt 'moe' So Cotgrave (Fr. Dict.), 'Mouë: f. A moe, or mouth; an (ill-favoured) extension, or thrusting out, of the lips'; and again, 'Grimacer. To make a face, or a wry mouth; to mowe.' Douce (Illustrations of Shakespeare) quotes from Harsnet's Declaration of Popish Impostures a passage in which he speaks of the supposed possession of young girls; 'They make anticke faces, girn, mow and mop like an ape, tumble like a hedge-hogge,' &c.

10. *after*, afterwards. See iii. 2. 145, and Gen. xxxiii. 7. 'And after came Joseph near and Rachel.'

*1b. which* takes the place of 'that' as a relative when more emphasis is required. See Abbott, § 261.

11. *in my barefoot way*, in the way where I walk barefoot.

13. *wound*, twined about.

*1b. cloven tongues*. Compare Macbeth, iv. 1. 17, and Midsummer Night's Dream, ii. 2. 9,

'You spotted snakes with double tongue.'

15. *and to torment me*. See Abbott, § 96. The ellipsis has to be supplied from what precedes, 'and ~~he comes to torment me~~'

17. *mind*, notice, regard. So Taming of the Shrew, i. 1. 254.

'My lord, you nod; you do not mind the play.'

20. *yond*. This the spelling of the folios, which is not uniform, either for the adjective or the adverb. *A. S. geond*.

21. *bombard*, a large vessel for holding liquor. See 1 Henry IV, ii. 4. 497, 'That swollen parcel of dropsies, that huge bombard of sack.' And Henry VIII, v. 4. 85,

'And here ye lie baiting of bombards, when

Ye should do service.'

Again, Ben Jonson, Masque of Augurs, 'The poor cattle yonder are passing away the time with a cheat loaf, and a bombard of broken beer.'

*1b. shed*, used still with reference to tears or blood.

23. *cannot choose but, must*. Compare i. 2. 186, and Hamlet, iv. 5. 68, 'But I cannot choose but weep, to think they should lay him i' the cold ground.' So Taming of the Shrew, v. 1. 12, 'You shall not choose but drink before you go.'

26. *poor-John*, hake salted and dried. Compare Romeo and Juliet, i. 1. 37, 'Tis well thou art not fish; if thou hadst, thou hadst been poor John.' And Massinger, The Renegado, i. 1,

'I would not be of one that should command me

To feed upon poor John.'

29. *make a man*, that is, make his fortune. Compare Midsummer Night's Dream, iv. 2. 18, 'If our sport had gone forward, we had all been made men.'

30. *doit*, the smallest piece of money. See note on Merchant of Venice, i. 3. 128, and compare Antony and Cleopatra, iv. 12. 37,

'Most monster-like be shown

For poor'st diminutives, for doits.'

34. *suffered*, that is, suffered death. Compare 'suffered under Pontius Pilate,' in the Apostles' Creed; and in the Nicene, 'he suffered and was buried.'

36. *gaberdine*, a long coarse smock-frock. See note on Merchant of Venice, i. 3. 100.

37. *hereabout*. The two forms 'hereabout' and 'hereabouts' are found in Shakespeare. See Romeo and Juliet, v. 1. 38, 'And hereabouts he dwells;' and v. 3. 43, 'I'll hide me hereabout.'

*Ib. acquaints a man*, makes a man acquainted or familiar. Compare Bacon, Essay vii. p. 24 (ed. Wright), 'The illiberalltie of parents, in allowance towards their children, is an harmefull error; makes them base; acquaints them with shifts.'

38. *shroud, take shelter, conceal myself*. Compare 3 Henry VI, iii. 1. 1, 'Under this thick-grown brake we'll shroud ourselves.'

44. *swabber*, one who sweeps the deck with a swab or mop. Compare Twelfth Night, i. 5. 217, 'No, good swabber; I am to hull here a little longer.' See also Lodge, Wits Miserie, p. 4, 'He telleth them of wonders done in Spaine by his ancestors: where, if the matter were well examined, his father was but Swabber in the ship where Cuill Oranges were the best merchandize.'

48. *tang*, a twang, an unpleasant tone. The word is used in Suffolk of an unpleasant, generally a bitter flavour. Compare Harsnet, Declaration of Popish Impostures, p. 21, 'Who had not been long within the compasse of that holy circle, but shee was discovered to haue a tang of possession.' Used as a verb in Twelfth Night, ii. 5. 163.

54. *savages*. The folios read 'salvages,' but there is no consistency in their spelling, for we find in Love's Labour's Lost, iv. 3. 222,

'That (like a rude and sauage man of Inde).

And in v. 2. 202,

'That we (like sauages) may worship it.'

In the Diapentis Personæ at the end of the play in the folios, Caliban is described as 'a saluage and deformed slave.'

*Ib. Ind, India*. Compare As You Like It, iii. 2. 93,

'From the east to western Ind.'

55. *'scaped, escaped*, see l. 102.

*Ib. afraid, afraid*. Compare Merchant of Venice, ii. 7. 29,

'And yet to be afraid of my deserving

Were but a weak disabling of myself.'

*1b. your four legs.* 'Your' is here used in the colloquial sense as in Hamlet, iv. 3. 24, 'Your worm is your only emperor for diet;...your fat king and your lean beggar is but variable service.' See Abbott, § 221.

*57. give ground, give way.* See Twelfth Night, iii. 4. 334, 'Give ground, if you see him furious.'

*59. at nostrils.* The first folio has 'at nostrils.' The rest 'at nostrils.' Compare Julius Cæsar, i. 2. 255, 'He fell down in the market place, and foamed at mouth;' Coriolanus, iv. 1. 47, 'at gate;' iv. 5. 204, 'at upper end o' the table;' Winter's Tale, iv. 4. 73, 'at palace.'

*64. recover, restore.* See 71, 85. Compare As You Like It, iv. 3. 151, 'Brief, I recover'd him, bound up his wound.'

*66. neat's leather.* Compare Julius Cæsar, i. 1. 29, 'As proper men as ever trod upon neat's leather have gone upon my handiwork.' And Winter's Tale, i. 2. 125,

'And yet the steer, the heifer, and the calf  
Are all call'd neat.'

Cotgrave (Fr. Dict.) has, 'Vache: f. A Cow; also, Neats-leather.'

*69. after the wisest, in the wisest fashion, following the wisest pattern.*

*71. afore, before;* still in common use provincially. Compare Romans ix. 23, 'Which were afore prepared unto glory.'

*1b. it will go near to remove his fit, it will very nearly remove, will be within a little of removing, his fit.* Compare Midsummer Night's Dream, v. 1. 294, 'This passion, and the death of a dear friend, would go near to make a man look sad.'

*72. I will not take too much for him, of course said ironically.*

*73. soundly,* an adverb implying thoroughness, completeness. See l. 78, and iv. i. 258. Compare Coriolanus, ii. 1. 139, 'Has he disciplined Aufidius soundly?' Richard III, iii. 1. 186,

'Good Catesby, go, effect this business soundly.'

*75. thy trembling, a sign of possession.* Compare Comedy of Errors, iv. 4. 54, 'Mark how he trembles in his ecstasy!' And Harsnet's Declaration of Popish Impostures (1603) pp. 58, 59, 'All the spuit, with much adoe being commaunded to goe downe into her left foote, they did it with vehement trembling, and shaking of her leg.'

*76. Come on your ways.* 'Ways' is probably the old genitive used adverbially. Compare the German 'er zog seines Weges,' 'he went his ways.' See Troilus and Cressida, iii. 2. 47, 'Come your ways, come your ways.' And As You Like It, iv. 1. 186, 'Ay, go your ways, go your ways.'

*77. cat. A term of contempt.* See Midsummer Night's Dream, iii. 2. 260. Compare also The Old and New Courtier (Percy's Reliques), 'And old liquor able to make a cat speak, and man dumb.'

83. Steevens quotes from Greene, *Penelope's Web*, 'Fame hath two faces, readie as well to back-bite as to flatter.'

85. *help*, *cure*. Compare *Two Gentlemen of Verona*, iv. 2. 47, 48,

'Love doth to her eyes repair,

To help him of his blindness,

And, being help'd, inhabits there.'

\* And Topsell's *History of Serpents* (1658), p. 629, 'Adders or Vipers included in a pot with the scrapings of Vines, and therein burnt to ashes, do help the Wens or Kings-evill.' See also Milton, *Comus*, 845.

86. *Amen!* That is, *hold*, *stop!*

89. *I have no long spoon*. Compare *Comedy of Errors*, iv. 3. 64, 'Marry, he must have a long spoon that must eat with the devil.' And Webster, *Devil's Law Case*, iv. 2, 'Here's a latten spoon, and a long one, to feed with the devil.'

91. *beest*. This form occurs again iii. 2. 20, and Milton, *Paradise Lost*, i. 84, 'If thou beest he.' Ben Jonson, in his *English Grammar*, gives 'be, beest, beeth,' for the singular inflections. Similarly in the Geneva Version of Deut. xxx. 4, we find, 'Thogh thou werest cast vnto the vtmost parte of heauen.'

96. *Thou art very Trinculo*, that is, really Trinculo. Compare *Cymbeline*, iv. 2. 107,

'I am absolute

'Twas very Cloten.'

And *Gen. xxvii. 24*, 'Art thou my very son Esau?'

99. *overblown*, blown over. See *Taming of the Shrew*, v. 2. 3,

'To smile at scapes and perils overblown.'

100. *moon-calf*, an abortion. See Holland's *Pliny*, vii. 15, 'A false conception called Mola, i. a moone calfe, that is to say, a lump of flesh without shape, without life, and so hard withall, that uneth a knife will enter and pierce it either with edge or point.'

104. *is not constant*, is qualmish.

105. *an if*. The folios 'and if.' Compare *Matthew xxiv. 48*, and *Two Gentlemen of Verona*, iii. 1. 257.

'I pray thee, Launce, an if thou seest my boy,

Bid him make haste and meet me at the North-gate.'

*Ib. sprites*. See note on i. 2. 299.

106. *and bears*. For the omission of the pronoun see iii. 1. 65, and note on ii. 1. 213.

110. *sack*. A name applied to various white wines of Spain. In Sherwood's *Eng. and Fr. Dictionary* (1632), we find 'Sacke, Vin d'Espagne, Vin sec,' thus giving one of the three etymologies of the word which have been suggested. Mandelslo derives it from Xequé, a city of

Morocco; another from 'saccus,' a wineskin. There were as many kinds of the wine as there are etymologies of the name. Markham (English Housewife, p. 118), enumerates them as follows, 'Your best Sacks are of Seres in Spain, your smaller of Galicia and Portugall. Your strong Sacks are of the Islands of the Canaries, and of Malligo.' Butler (English Grammar, 1633) marks the pronunciation thus in his phonetic spelling, 'a Sak, *saccus* | sek, F. *vin sec*.'

115. Ritson, following Pope, arranged the line thus,

'*Ste.* [to Cal.] Here, swear then. [*To Trin.*] How escaped'st thou?' But Delius points out that Stephano does not appear to notice Caliban's interruptions till l. 122, 'How now, mooncalf!'

120. *hast.* For the omission of 'thou' in such interrogations, where the person is marked by the inflexion of the verb, see iii. 2. 148, and Abbott § 241.

126. *when time was*, once upon a time.

128. *thy dog and thy bush.* See *Midsummer Night's Dream*, v. 1. 136.

'This man, with lanthorn, dog, and bush of thorn,

Presenteth Moonshine.'

Steevens mended the metre by leaving out 'and' twice.

131. *By this good light!* a common oath. See iii. 2. 14.

133. Trinculo, recovering his courage, compliments Caliban on his deep draught.

138. *rob his bottle*, that is, steal from it.

142. *I could find in my heart*, I am almost inclined, could almost make up my mind. Compare *As You Like It*, ii. 4. 4, 'I could find in my heart to disgrace my man's apparel and to cry like a woman.'

154. *crabs*, ~~or~~ *crab-apples*. Compare *King Lear*, i. 5. 16, 'For though she's as like this as a crab's like an apple, yet I can tell what I can tell.'

155. *fig-nuts*, or *earth-nuts*, the bulbous roots of the plant called *Bunium flexuosum*, or *Conopodium flexuosum*.

157. *marmoset*. The animal known at present by this name is a native of South America, but the word is found in the language long before the discovery of America. In Maundeville's *Travels* (ed. Halliwell, 1866), p. 210, we read, 'In that Hille and in that Gardyn, ben many dyverse Bestes, as of Apes, Marmozettes, Babewynes, and many other dyverse Bestes.' The following definition occurs in an early Latin and English Dictionary, *Bibliotheca Eliotæ* (1548): 'Cercopithecus, an ape with a taile, called a marmoset.' In the first folio, it is spelt 'Marmazct.'

159. *scamels*. Theobald, reading 'Shamois,' conjectured 'sea-mells,' or 'sea-mews,' and 'stannels.' Others have suggested 'stanicls,' 'seagells.' Holt says that 'scam' is a limp, and 'scamel' probably a

diminutive. There is reason however to suppose, as Caliban says 'sometimes,' that the word must be the name of a bird, and Mr. Stevenson, in his *Birds of Norfolk*, ii. 260, tells us that the female Bar-tailed Godwit is called a 'scamell' by the gunners of Blakeney. But as this bird is not a rock-breeder, it cannot be the one intended in the present passage if we regard it as an accurate description from a naturalist's point of view. We must suppose therefore either that the description is not strictly accurate, or that in Shakespeare's time the word 'scamel' may have had a wider application.

162. *inherit, take possession.*

169. *trencher.* The reading of Pope. The folios have 'trenchering.' Balet (Alvearic, 1580) gives, 'a Trencher to eate meate on. Quadra.'

172. *hey-day, an exclamation of joy.* So printed by Rowe. The folios have 'high-day.' In Richard III, iv. 4. 460, we find it 'hoy-day,'

'Hoy-day, a riddle! neither good nor bad!'

And in Troilus and Cressida, v. 1. 73, 'Hoy-day! spirits and fires!' Agam, Timon of Athens, i. 2. 137,

'Hoy-day, what a sweep of vanity comes this way!'

But in Hamlet, iii. 4. 69, the word is used as a substantive and spelt 'hey-day.'

## ACT III.

### Scene I.

1. *There be some sports are painful.* The omission of the relative is common. See Abbott, § 244. For the use of 'be' see Abbott, § 300.

6. *which*, used of persons, as in the Lord's Prayer. Abbott, § 265.

*Ib. quickens*, gives life to. Compare All's Well that Ends Well, ii. 1. 77,

'I have seen a medicine

That's able to breathe life into a stone,

Quicken a rock, and make you dance canary.'

15. *Most busy lest, when I do it.* This unquestionably corrupt passage is thus printed in the first folio,

'Most busie lest, when I doe it.'

Pope read, 'Least busie when I do it;' Theobald, 'Most busie-less, when I do it.' Holt conjectured, 'Most busiest, when I do it,' and his emendation has been carried a step further by Mr. Spedding in giving what upon the whole appears the best suggestion yet made, 'Most busiest when idlest.' A very slight change would make a certain sense, 'Most busy lest when I do it,' that is, when I indulge these thoughts.



The same idea is found in *Romeo and Juliet*, i. 1. 134.

'I, measuring his affections by my own,

That most are busied when they're most alone.'

31. *Poor worm*. 'Worm' is used metaphorically for 'creature,' as even of the mole in *Pericles*, i. 1. 102,

'The blind mole casts

Copp'd hill towards heaven, to tell the earth is throng'd

By man's oppression; and the poor worm doth die for it.'

Compare also *Love's Labour's Lost*, iv. 3. 154,

'Good heart, what grace hast thou, thus to reprove

'These worms for loving, that art most in love?'

31, 32. *infected . . . visitation*. Prospero adopts language which was familiar when the plague was of common occurrence. Compare *Love's Labour's Lost*, v. 2. 419-423,

'Write "Lord have mercy on us" on those three;

They are infected; in their hearts it lies;

They have the plague, and caught it of your eyes;

These lords are visited; you are not free,

For the Lord's tokens on you do I see.'

32. *wearily*, adverb for adjective. Compare *Merry Wives of Windsor*, ii. 1. 198, 'There is either liquor in his pate, or money in his purse, when he looks so merrily.'

33. Malone compares *Tibullus*, iv. 13,

'Tu mihi curarum requies, tu nocte vel atra  
Lumen.'

37. *broke*, broken; as in *Macbeth*, ii. 3. 73,

'Most sacrilegious murder hath broke ope  
The Lord's anointed temple.'

*Ib. hest*. See i. 2. 275.

38. *the top of admiration*, that which admiration cannot go beyond. Compare *Measure for Measure*, ii. 2. 76, 'He which is the top of judgement'; and *Coriolanus*, i. 9. 24,

'To the spire and top of praises vouch'd.'

Ferdinand plays upon the name *Miranda*.

45. *owed*, possessed, owned. See i. 2. 407.

46. *put it to the foil*, foiled, defeated it. Perhaps the word 'foil' was suggested to Shakespeare by the contrast between the grace and the defect which is as a foil to it, although in this sense the result would have been the opposite of what is intended. The word 'quarrel' points to the struggle between the grace and the defect, in which the former is worsted.

49. *Of every creature's best*. Compare *As You Like It*, iii. 2. 157-160.

'Thus Rosalind of many parts  
'By heavenly synod was devised,  
Of many faces, eyes and hearts,  
To have the touches dearest prized.'

Steevens quotes from Sidney's *Arcadia*, iii. [p. 386, ed. 1598], a passage which describes how the animals in choosing a king each contributed a part of his composition, and the result was man,

'Thus Man was made; thus Man their Lord became.'

52. *features*, shapes, bodily proportions generally. Now in use confined to the face. Compare Richard III, i. 1. 19,

'Cheated of feature by dissembling nature.'

53. *skillless of*, ignorant of, unacquainted with. Compare Twelfth Night, iii. 3. 9,

'But jealousy of what might befall your travel,

Being skillless in these parts.'

57. *to like of*. Compare Much Ado about Nothing, v. 4. 59,

'I am your husband if you like of me.'

And Taming of the Shrew, ii. 1. 65,

'Or else you like not of my company.'

58. *something*. See i. 2. 414.

60. See i. 2. 434.

62. *than to suffer*. For this mixture of constructions compare Timon of Athens, iv. 2. 33,

'Who would be so mock'd with glory? or to live

But in a dream of friendship?'

And All's Well that Ends Well, i. 1. 61, as it stands in the first folio, 'least it be rather thought you affect a sorrow then to haue.' Again in the Prayer-book Version of Psalm lxxviii. 4, 8, 'That we should not hide . . . but to shew,' &c., 'That they might put their trust in God, and not to forget,' &c.

63. *blow*. Compare Antony and Cleopatra, v. 2. 60,

'Rather on Nilus' mud

Lay me stark naked, and let the water-flies

Blow me into abhorring.'

'To' is omitted after 'suffer' as well as after 'let.' Compare B. Jonson, Sejanus, iii. 1, 'Suffer him speak no more.'

70. *hollowly, insincerely*. Compare Measure for Measure, ii. 3. 23,

'And try your penitence, if it be sound,

Or hollowly put on.'

*Ib. invert*, change to the contrary, pervert. Compare Troilus and Cressida, v. 2. 122,

'An esperance so obstinately strong,

That doth invert the attest of eyes and ears.'

71. *boded*, portended, prognosticated.

72. *what*, used for the indefinite pronoun 'any,' 'anything.' Compare Winter's Tale, i. 2. 44,

'I love thee not a jar o' the clock behind .

What lady-she her lord.'

73, 74. *I am a fool . . . glad of*. Compare Macbeth, i. 4. 33-35,

'My plenteous joys,

Wanton in fulness, seek to hide themselves

In drops of sorrow.'

And Romeo and Juliet, iii. 2. 103.

77. *that dare not*. The nominative has to be supplied from the preceding possessive pronoun, as in Coriolanus, iii. 2. 119 (Abbott, § 218), or 'dare' may be used, as in iii. 2. 63, for 'dares.'

78. *and much less take*, that is, and dare much less take.

79. *die to want*, that is, die for wanting. Compare Merchant of Venice, iv. 1. 431, 'I will not shame myself to give you this'; and Much Ado about Nothing, iv. 1. 293, 'You kill me to deny it.'

80. *it*, the feeling with which she was struggling.

84. *fellow*. See i. 2. 416.

93. *withal*. So Theobald. The folios read 'with all.' Here 'withal' has not merely the sense of 'with it,' but of 'moreover,' 'besides.' See note on Merchant of Venice, iv. 1. 408.

94. *my book*, that is, *my conjuring book*. See iii. 2. 87. So in Spenser, Fairy Queen, i. 1. 36, the enchanter Hypocrisy, when his guests are asleep, resorts to his magic arts.

'He to his studie goes; and there amiddes

His magick bookes, and artes of sundrie kindes,

He seekes out mighty charmes to trouble sleepy mindes.'

#### Scene II.

1. *Tell not me*. For this transposition of the negative see ii. 1. 116, and All's Well that Ends Well, ii. 2. 53, 'O Lord, sir! spare not me'

2. *bear up and board 'em*. Admiral Smyth (Sailor's Word-Book) says, 'To bear up, put the helm up, and keep a vessel off her course.' See Othello, i. 3. 8,

'Yet do they all confirm

A Turkish fleet, and bearing up to Cyprus.'

3. *Servant-monster*. Theobald has pointed out a reference to this in Ben Jonson's Induction to his Bartholomew Fair, 'If there be never a servant monster in the fair, who can help it, he says, nor a nest of antiques? he is loth to make nature afraid in his plays, like those that beget tales, tempests, and such like drolleries.'

6. *brained like us*, with such brains as ours.

8. *set*. Compare 1 Kings xiv. 4, and Twelfth Night, v. 1. 205, 'O, he's drunk, Sir Toby, an hour ago; his eyes were set at eight i' the morning.'

14. *By this light*. See ii. 2. 131.

15. *standard*, like 'ancient' or 'ensign,' is used for the man who carried the standard. So in the romance of Kyng Alisaunder, 1995, 'Sendith Ymagu youre standard.' Compare Troilus and Cressida, iv. 5. 6,

'Thou, trumpet, there's my purse.'

In the same way the French *guidon* was used in both senses. Cotgrave (Fr. Dict.) gives, 'Guidon: m. A Standard, Ensigne, or Banner, vnder which a troupe of men of Armes doe serue; also, he that beares it.'

16. *list*, like. Compare Coriolanus, iii. 2. 128, 'Do as thou list'; and John iii. 8, 'The wind bloweth where it listeth.'

*Ib.* *he's no standard*, is too drunk to stand.

20. *once*, for once. See 1 Henry IV, i. 2. 159, 'Well then, once in my lays I'll be a madcap.'

*Ib.* *beest*. See ii. 2. 91.

25. *in case to juggle*, in the condition or humour for juggling.

25. *deboshed* represents the spelling and pronunciation of the word in the time of Shakespeare. Cotgrave (Fr. Dict.) has 'Deshauché . . . Deboshed, lewd, incontinent, vngriuous, dissolute, naught,' and 'Desbaucher. To debosh, marre, corrupt, spoyle, viciate.' Compare All's Well that Ends Well, v. 3. 206,

'With all the spots o' the world tax'd and debosh'd.'

35. *mutineer*. In the only other passage where it occurs, Coriolanus i. 1. 254, it is spelt 'mutiner.' Compare 'engineer,' 'pioneer.' Cotgrave (Fr. Dict.) has 'Mutinateur: m. A mutiner.'

49. *by this hand*. See iii. 2. 69, and Twelfth Night, i. 3. 36, 'By this hand they are scoundrels and substractors that say so of him.'

51. *Mum*, hush. See Much Ado about Nothing, ii. 1. 128, 'Go to, mum, you are he.'

59. *the party*. Compare Love's Labour's Lost, iv. 2. 138, 'I will look again on the intellect of the letter, for the nomination of the party writing to the person written unto.'

61. Like Jael, Judges iv. 21.

63. *a pied nunny*. Trinculo as jester was in his motley dress. For 'pied' see Merchant of Venice, i. 3. 80,

'That all the canlings which were streak'd and pied  
Should fall as Jacob's hire'

And compare Midsummer Night's Dream, iv. 1. 207, 'But man is but a patched fool, if he will offer to say what methought I had.'

*Ib. patch.* Ital. *pazzo*, which Florio (New Worlde of Wordes) defines as 'foolish, fond, mad, rash, doting, rauing or simple. Also a foole, a gull, an idiot, a mad man, a naturall.'

67. *the quick freshes*, the living springs of fresh water. See *l.* 2. 339.

70. *make a stock-fish of thee.* Compare Hollyband (Fr. Dict. 1593), 'Ie te frotteray à double carrillon, I will beate thee like a stockefish.' Cotgrave (Fr. Dict., s. v. Carillon) has, 'Ie te frotteray à double carillon. I will beat thee like a stockfish, I will swinge thee while I may stand ouer thee.' See also Ben Jonson, *Every Man in his Humour*, iii. 2, 'Slight, peace! thou wilt be beaten like a stockfish else.'

78. *A murrain.* Compare Troilus and Cressida, ii. 1. 20, 'A red murrain o' thy jade's tricks!' See also Exodus ix. 3, where the murrain, a disease among cattle, is the rendering of one of the plagues of Egypt.

86. Compare Hamlet, i. 5. 60.

88. *paunch him*, run him through the paunch, rip his belly up. Compare Chapman, *The Widdowes Teares*, v. 1 (Works, iii. p. 69).

'But I remorselesse, panch't him, cut his throat.'

89. *wezand*, windpipe; A. S. *wæsend*, or *wasend*. See Gale's translation of Vigo's *Anatomic*, p. 8, 'The other conduit called Trachea arteria or the wezand, is y<sup>t</sup> by which the winde or aire is conuained to the lungs.' And Spenser, *Fairy Queen*, iv. 3. 12,

'His weasand-pipe it through his gorget cleft.'

90. *to possess*, to seize, take possession of, as in Numbers xiii. 30: and in the Authorised Version frequently.

91. *a sot*, a fool. See King Lear, iv. 2. 8,

'When I inform'd him, then he call'd me sot.'

Cotgrave's definition will supply as many equivalents as could be desired. 'Sot: m. A sot, asse, dunce, dullard, blockhead, loggerhead, growtnoll, iobernoll, growthead, ioulthead; also, a foole, or vice in a play; and, any fond, vaine, or trifling fellow.'

*Ib. nor hath not.* For the double negative see Hamlet, iii. 2. 210, and Abbott, § 406.

92, 93. *they all do hate him As rootedly as I*, their hatred of him is as deeply-rooted as mine. Compare All's Well that Ends Well, iv. 5. 13, 'I could not have owed her a more rooted love.'

93. *but*, only; in two senses. Only burn his books, 'says Caliban, but burn them only: He has brave utensils, &c.

95. *Which . . . withal*, that is, with which he will deck his house when he has it: a confused construction. The sentence 'which he will deck his house withal' is interrupted by the change to 'when he has a house.'

96. *that*, that which. Compare Ruth ii. 17, 'So she gleaned in the field until even, and beat out that she had gleaned.' See Abbott, § 244.

*Ib.* to consider, for 'to be considered.' Compare Twelfth Night, iii. 3. 18, 'What's to do?' Macbeth, v. 7. 28, 'Little is to do.' See Abbott. §§ 359, 405.

99. *sls* for 'her.' See Abbott, § 211, who quotes Troilus and Cressida, ii. 3. 252,

'Praise him that got thee, she that gave thee suck.'

• And Othello, iv. 2. 3.

'Yes, you have seen Cassio and she together.'

101. *it.* See i. 2. 310.

114. *troll*, run glibly over. An imitative word. In Serenius' Swedish Dictionary we find '*holla samma trall*, to sing the same song over and over.' Compare Ben Jonson, Every Man in his Humour, i. 2, 'Well, if he read this with patience, I'll . . . troll ballads for Master John Trundle yonder, the rest of my mortality.' Littleton, in his English-Latin Dictionary has, 'To troll along his words. Volubiliter loqui, sive rotunde.' So Webster, The Devil's Law Case, iv. 1,

'This is the man that is your learned counsel,

A fellow that will troll it off with tongue.'

And Milton, Paradise Lost, xi. 620,

'To dress, and troll the tongue, and roll the eye.'

*Ib.* the catch. A catch is a part-song. Cotgrave (Fr. Dict.) has, 'Strambot: m. A Iyg, Round, Catch, countrey Song.' Mr. Chappell, in his Popular Music of the Olden Time (p. 108. note), says, 'Catch, Round or Roundelay, and Canon in unison, are, in music, nearly the same thing. In all, the harmony is to be sung by several persons; and is so contrived, that, though each sings precisely the same notes as his fellows, yet, by beginning at stated periods of time from each other, there results a harmony of as many parts as there are singers. The Catch differs only in that the words of one part are made to answer, or catch the other; as "Ah! how, Sophia," sung like "a house o' fire," "Burney's History," like "burn his history," &c.' Compare Twelfth Night, ii. 3. 60, 'Shall we rouse the night-owl in a catch that will draw three souls out of one weaver?'

115. *but while-ere*, only a short time since. 'Whileer' is given as a provincial word in the Glossary to 'An Exmoor Scolding.'

116. *do reason*, do what is right or reasonable. Compare Merry Wives of Windsor, i. 1. 218, 'I shall do that that is reason.' In a similar way Bacon (Essay viii. p. 26, ed. Wright) uses 'reason': 'Yet it were great reason, that those that have children, should have greatest care of future times.'

120. *Thought is free*. Perhaps the burden of a song. See Twelfth Night, i. 3. 73, 'Now, sir, thought is free: I pray you, bring your hand to the buttery-bar, and let it drink.' And Lyly, Euphues and his Eng-

land (ed. Arber), p. 281: 'No quoth she, I beluee you, for none can iudge of wit, but they that haue it, why then quoth he, doest thou thinke me a foole, thought is free my Lord quoth she.'

123. *the picture of Nobody*. Reed says, 'The allusion is here to the print of No-body, as prefixed to the anonymous comedy of "No-body, and Some-body"; without date, but printed before the year 1600.' The figure is copied in Knight's Shakespeare.

134. *twangling*, an imitative word describing the sound of stringed instruments. Compare Taming of the Shrew, ii. 1. 159,

'While she did call me rascal fiddler  
And twangling Jack.'

139. *that*, so *that*. See i. 2. 85.

144. *by and by*, immediately. Compare Luke xxi. 2, 'The end is not by and by.'

145. *after*. See ii. 2. 10.

148. *taborer*. A tabor is a small side-drum, generally associated with the pipe. See iv. 1. 175; Much Ado about Nothing, ii. 3. 15, 'I have known when there was no music with him but the drum and the fife; and now had he rather hear the tabor and the pipe.' Cotgrave (Fr. Dict.) has 'Tabourineur: m. A Taborer; one that playes on a Tabor.' Steevens, in illustration of this passage, quotes from Flampton's translation of Marco Polo's Travels (ed. 1579), p. 32, 'You shall heare in the ayre the sound of tabers and other instruments, to put the traucellers in feare, &c. by euill spirites that make these soundes, and also do call diuerse of the traucellers by their names. &c.' See also Milton's Comus, 207-209.

149. Ritson would give 'Wilt come?' to Stephano. For the omission of the pronoun see ii. 2. 120.

### Scene III.

1. *By'r lakin*, that is, by our ladykin, or little lady. Compare Midsummer Night's Dream, iii. 1. 14, 'By'r lakin a pailous fear.'

2. *ache*. The first folio has 'aches,' and on the basis of this and similar misprints Dr. Abbott (Shakespeare Grammar, § 333) has built a theory that the old northern third person plural in *s* was of common use in Shakespeare.

3. *forth-rights*, straight paths. Compare Troilus and Cressida, iii. 3. 158,  
'If you give way,

Or hedge aside from the direct forthright.'

The first folio has 'fourth rights.' Knight says, 'The passage is explained by the fact of the allusion being to an artificial maze, sometimes constructed of straight lines (forth-rights), sometimes of circles (meanders).'

*Ib.* By your patience. Compare Coriolanus. i. 3. 81, 'Indeed, no, by your patience; I'll not over the threshold till my loud return from the wars.'

5. *attach'd*, seized. Compare Henry VIII. i. 1. 95,  
'For France hath slaw'd the league, and hath attach'd  
Our merchants' goods at Bourdeaux.'

8. *for my flatterer*, to flatter me.

• 10. *frustrate*, frustrated, baffled. For this form of the participle see Antony and Cleopatra, v. 1. 2,

'Being so frustrate, tell him he mocks  
The pauses that he makes.'

And Abbott, § 342.

12. *forgo*. The first folio spells this word correctly, so far as regards the first syllable, everywhere 'forgo' or 'forgoe.'

14. *thoroughly*, thoroughly; as in Matthew iii. 12, 'he will thoroughly purge his floor.'

16. *nor cannot*. See Abbott, § 408. 'Will not, nor cannot,' that is, neither will nor can.

17. After this line the first folio inserts the stage direction, 'Solemne and strange Musicke: and Prosper on the top (inuisible :) Enter severall strange shapes, bringing in a Banket; and dance about it with gentle actions of salutations, and inuiting the King, &c. to eate, they depart.'

21. *A living drollery, a puppet-show in which the figures are alive*. See the quotation from Ben Jonson's Bartholomew Fair in the note on iii. 2. 3. Compare also Beaumont and Fletcher's Valentinian, ii. 2, 'I had rather make a drollery till thurty'; that is, work a puppet-show.

22. *unicorns*. In Topsell's History of Four-footed Beasts (1658) a chapter 'Of the Vnicorn' is devoted to an attempt to convince 'the vulgar sort of Infidel people which scarcely believe any herb but such as they see in their own Gardens, or any beast but such as is in their own flocks,' that there is such a creature as the unicorn, whose horn has virtue against poison.

23. *one tree the phoenix' throne*. Compare The Phoenix and the Turtle,  
'Let the bird of loudest lay,  
On the sole Arabian tree,  
Herald sad and trumpet be.'

Pliny (Holland's translation, 1601) book x c. 2, says of the bird, 'Howbeit, I cannot tell what to make of him: and first of all, whether it be a tale or no, that there is never but one of them in the whole world, and the same not commonly seen.' Malone quotes from Lyly's Euphues and his England [p. 312, ed. Arber], 'For as there is but one Phoenix in the world, so is there but one tree in Arabia, where-in she buyldeth.' And Florio's New Worlde of Wordes (1598), 'Rasin, a tree in Arabia, whereof there is but one found, and vpon it the Phenix sits.'



29. *islanders*. The reading of the second and later folios. The first folio has 'Islands.'

30. *certes*, certainly. Sometimes a monosyllable. Compare Henry VIII. i. 1. 48,

'One, certes, that promises no element  
In such a business.'

Cotgrave (Fr. Dict.) gives, 'Certes. Surely, verily, truly &c.'

31, 32. *Who . . . Their manners*. For a similar construction with regard to the pronouns see Merchant of Venice, iv. 1. 134,

'A wolf, who hang'd for human slaughter,  
Even from the gallows did his fell soul fleet.'

32. *gentle-kind*. So printed first by Theobald. For examples of such compounds see Abbott, § 2.

36. *muse*, wonder at: not elsewhere in Shakespeare used in such a construction. See Macbeth, iii. 4. 85,

'Do not muse at me, my most worthy friends.'

39. *Praise in departing*, that is, praise not too soon, till the entertainment is over. Steevens points out that this is a proverbial phrase, and that a lost play of Gosson's was called 'Praise at Parting.' Mr. Hazlitt (English Proverbs and Proverbial phrases, p. 318) gives, 'Praise at parting, and behold well the end.'

45. The goitre of the Alps and other mountainous districts is well known to be no traveller's tale.

46. Compare Othello, i. 3. 144, 145.

'The Anthropophagi and men whose heads  
Do grow beneath their shoulders.'

See Sir John Maundevile's Travels (ed. Halliwell), p. 203, 'And in another Yle, toward the Southe, duellen folk of foule Statute and of cursed kynde, that han no Hedes: and here Eyen ben in here Scholdries.' Also Holland's Pliny, v. 8, 'The Blemmyi, by report, haue no heads, but mouth and eies both in their breast.' Again, vii. 2: 'Beyond these Westward, some there bee without heads standing upon their neckes, who carrie eies in their shoulders.'

48. *Each putter-out of five for one*. It was the custom for one who was on the point of setting out on a long and dangerous journey to invest a sum of money on condition of being paid a large amount of interest on his return. Theobald quotes from Ben Jonson's Every Man out of his Humour [ii. 1], 'I do intend, this year of jubilee coming on, to travel; and (because I will not altogether go upon expence) I am determined to put forth some five thousand pound, to be paid me five for one, upon the return of myself and wife, and my dog, from the Turk's court in Constantinople.' 'Each putter-out of five for one' means of course every one who invests his money with the view of getting this rate of interest.

52. Steevens has pointed out that the device of making Ariel appear like a harpy and remove the banquet was taken from Virgil (Æneid iii.) and adopted by Milton, Paradise Regained, ii. 401-403.

53-56. *whom . . . you*. With this construction compare, for the redundant pronoun, Winter's Tale, v. i. 138,

‘Whom,

Though bearing misery, I desire my life

Once more to look on him.’

See Abbott, § 249.

54. *hath to instrument*. See ii. I. 71.

56. *to belch up you*. For an instance of this transposition see Hamlet, v. 2. 14,

‘Up from my cabin,

My sea-gown scarf'd about me, in the dark

Groped I to find out them.’

59. *such-like*. A pleonastic form: for ‘such’ is *swa-like*, so-like. Compare Hamlet, v. 2. 43,

‘And many such-like ‘As ‘es of great charge.’

64. *the still-closing waters*, the waters which constantly close over the wounds inflicted on them. See Chapman's Bussy d'Ambois (Works, ii. 6, ed. 1873),

‘Like the Sea

That shuts still as it opes, and leaves no tracts.’

Compare ‘the still-vexed Bermoothes,’ i. 2. 229; and Abbott, § 69.

65. *dowle*, and ‘down’ appear to be equivalent. Mr. Tollett communicated to Steevens some references which make this evident. The latter says, ‘In a small book, entitled Humane Industry: or, A History of most Manual Arts, printed in 1661, p. 93, is the following passage: “The wool-bearing trees in Æthiopia, which Virgil speaks of, and the Eriophori Arbores in Theophrastus, are not such trees as have a certain wool or *dowl* upon the outside of them, as the small cotton; but short trees that bear a ball upon the top, pregnant with wool, which the Syrians call Cott, the Grecians Gossypium, the Italians Bombagio, and we Bombase.”’ Malone says that ‘Cole in his Latin Dictionary, 1679, interprets “young dowle” by lanugo.’ The word is still used in Gloucestershire. See Glossary of the Cotswold Dialect, and Notes and Queries, Second Series, viii. 483, ‘the plumage of young goslings before they have feathers is called dowle’ In the Suffolk dialect the word appears with another liquid as ‘doom.’ With the whole passage Ritson compares the following from Phæa's translation of Virgil [Book iii, ed. 1620],

‘Their swords by them they laid . . .

And on the filthy birds they beat . . .

But feathers none do from them fall, nor wound nor stroke doth bleed,

Nor force of weapons hurt them can.'

66. *like*, similarly. Seldom used as an adverb in this sense. Compare Richard III, i. 3. 201,

'Edward thy son, which now is Prince of Wales,  
For Edward my son, which was Prince of Wales,  
Die in his youth by like untimely violence.'

And Othello, i. 1. 75,

'Do, with like timorous accent and dire yell  
As when, by night and negligence, the fire  
Is spied in populous cities.'

67. *massy*, massive. Compare Hamlet, iii. 3. 17, 'It is a massy wheel.'

*Ib. strengths*. See below, line 79, and note on Richard II, iv. 1. 315.

71. *requit*. Compare for this form of the participle 'quit' in i. 2. 147. Shakespeare elsewhere uses 'requited.' See Coriolanus, iv. 5. 76,

'The extreme dangers and the drops of blood  
Shed for my thankless country are requited  
But with that surname.'

79. *whose wraths*. The antecedent is 'powers' in line 73.

80. *falls*, irregularly singular, in consequence of the singular substantive 'isle' occurring immediately before. For an instance of the contrary see ii. 1. 222, and Hamlet, i. 2. 37, 38, with the note on that passage. Abbott (§ 412) gives many examples. Theobald removed the error by reading 'wrath' in the previous line.

81. *is*, there is. See Abbott, § 404.

*Ib. heart-sorrow*. The reading of the Cambridge editors. The folios have 'hearts-sorrow.'

82. *clear*, innocent. Compare Macbeth, i. 7. 18,

'Besides, this Duncan  
Hath borne his faculties so meek, hath been  
So clear in his great office.'

*Ib. Stage direction*. From the folios. 'Mocks and mows,' mocking gestures and grimaces. See ii. 2. 9.

86, 87. *with good life And observation strange*, with lifelike truthfulness and rare attention to their several parts. For 'life' in this sense see Much Ado about Nothing, ii. 3. 110, 'There was never counterfeit of passion came so near the life of passion as she discovers it.'

88. *Their several kinds have done*. Compare Antony and Cleopatra, v. 2. 264, 'You must think this, look you, that the worm will do his kind.'

89. *knit up*, fast bound. See Romeo and Juliet, iv. 2. 24,

'I'll have this knot knit up to-morrow morning.'

92. *whom they suppose is drown'd*. A confusion of two constructions,

‘whom they suppose to be drowned,’ and ‘who, they suppose, is drowned.’ See Abbott, § 410.

93. *his and mine*. See ii. 1. 246.

95. *sta e*. For instances of substantives formed from verbs, see Richard II, i. 2. 2, Hamlet, i. 1. 57, and Abbott, § 451.

99. *did bass my trespass*, proclaimed my guilt in its deep bass roar.

• Steevens quotes from Spenser, *Fairy Queen*, ii. 12. 33,

‘With that the rolling sea, resounding soft,

In his big base them fitly answered.’

102. *But one fiend*, &c.; that is, let there be but one fiend at a time.

106. *‘gins*, begins. So Hamlet, i. 5. 90.

108. *ecstasy*, mental disturbance, by whatever emotion it may be caused, whether joy, grief, or fear. See Macbeth, iii. 2. 22.

## ACT IV.

### Scene I.

3. *a thrid*. The folios have ‘third’: Theobald read ‘thread,’ and Tollett conjectured ‘thrid,’ which is merely a variety of spelling. Compare ‘brid’ for ‘bird’ in early and provincial English. For the form of the word Sir John Hawkins quotes from the comedy of Mucedorus (1619) sig. C<sub>3</sub>.

‘To cut in twaine the twisted third of life.’

And for the sense Steevens from ‘Acolastus, a comedy, 1540,’ ‘One of worldly shame’s children, of his countenance, and threde of his body.’

4. *who*, for ‘whom,’ as in i. 2. 231.

7. *strangely*, *wonderfully*, *marvellously*; as in v. 1. 313. For ‘strange’ in a similar sense, see iii. 3. 87.

*Ib. afore*. Compare Romans ix. 23, ‘which he had afore prepared unto glory.’

9. *boast her off*, set forth her merits *boastfully*.

10, 11. Compare Winter’s Tale, v. 2. 61–63, ‘I never heard of such another encounter, which lames report to follow it and undoes description to do it.’

13. *gift*. So Rowe. The folios have ‘guest,’ which is an easy corruption of ‘guift,’ in which form ‘gift’ appears in line 8.

14. *purchased*, *acquied*, *won*. Compare 1 Tim. iii. 13, ‘For they that have used the office of a deacon well purchase to themselves a good degree.’

15. Compare Pericles, iv. 2. 160,

‘Untied I still my virgin-knot will keep.’

16. *sanctimonious*, *holy*. Used now, as in the only other passage of Shakespeare where it occurs, of a holiness which is only assumed. See

Measure for Measure, i. 2. 7, 'Thou concludest like the sanctimonious pirate, that went to sea with the Ten Commandments, but scraped one out of the table.'

17. *rite*. The folio has 'right.'

18. *aspersion*, sprinkling, as of dew or gentle rain. Another instance of a word which in modern usage has only a bad meaning. Bacon employs it in its original sense of sprinkling. See Advancement of Learning, i. 6, § 9, p. 47 (ed. Wright), 'So in this and very many other places in that law, there is to be found, besides the theological sense, much aspersion of philosophy.'

21. *weeds*, instead of flowers, with which the bridal bed was decked. See Romeo and Juliet, v. 3. 12, Hamlet, v. 1. 268.

*Ib.* *loathly*, loathsome. Compare 2 Henry IV, iv. 4. 122,

'Unfather'd heirs and loathly births of nature.'

25. *as 'tis now*. Capell reads 'is,' which would be more in accordance with modern usage.

26. *opportune* with the accent on the second syllable. Compare Winter's Tale, iv. 4. 511,

'And most opportune to our need I have

A vessel rides fast by.'

*Ib.* *strong'st*, a monosyllable, as in Richard II, iii. 3. 201,

'That know the strong'st and surest way to get.'

*Ib.* *suggestion*. See ii. 1. 281.

27. *worser*. Compare Hamlet, iii. 4. 157,

'O, throw away the worser half of it.'

And King Lear, iv. 6. 222,

'Let not my worser spirit tempt me again

To die before you please.'

*Ib.* *genius*. See note on Macbeth, iii. 1. 55, 56. 'In mediæval theology, the rational soul is an angel, the lowest in the hierarchy for being clothed for a time in the perishing vesture of the body. But it is not necessarily an angel of light. It may be a good or evil genius, a guardian angel or a fallen spirit, a demon of light or darkness.' Edinburgh Review, July 1869, p. 98.

*Ib.* *can*, is able to make. Compare King Lear, iv. 4. 8,

'What can man's wisdom

In the restoring his bereaved sense.'

27, 28. *shall never melt Mine honour*, which is like ice or snow; see l. 55. Compare As You Like It, iii. 4. 18, 'The very ice of chastity is in them.' And Timon of Athens, iv. 3. 386,

'Thou ever young, fresh, loved and delicate wooer,

Whose blush doth thaw the consecrated snow

That lies on Dian's lap!'

30. *founder'd*, footsore. Compare 2 Henry IV, iv. 3. 39, 'I have foundered nine score and odd posts.' Cotgrave (Fr. Dict.) gives, 'Courbature : f. The foundering of a horse, or heating of his feet, by ouer much trauell.' See Markham's Maister-Peece, Lib. 2, chap. 62.

30, 31. *or . . . Or*. See i. 2. 82, 83.

31. *spoke*, spoken. See Hamlet, i. 1. 45, 'It would be spoke to.' For similar instances, see Abbott, § 343.

33. *What*, used as an interjection, like A.S. *hwæt*.

41. *Some vanity*, some insubstantial spectacle or illusion. Steevens quotes from the romance of Emare, 105 (Ritson, Romances ii. p. 208),

'The emperour sayde on hygh,  
Sertes thys ys a fayry,  
Or ellys a vanyté.'

42. *Presently*, immediately. See i. 2. 125.

43. *with a twink*. Compare Taming of the Shrew, ii. 1. 312.

'And kiss on kiss

She vied so fast, protesting oath on oath,

That in a twink she won me to her love.'

And line 164 of this scene, 'Come with a thought' The word 'twink' is given in Miss Baker's Glossary of the Northamptonshire Dialect.

47. *with mop and mow*. Compare King Lear, iv. 1. 64, 'Flibbertigibbet, of mopping and mowing.' See note on ii. 2. 9.

54. *good night your vow!* Farewell to your vow. Compare Taming of the Shrew, ii. 1. 303, 'Is this your speeding? nay, then, good night our part!'

56. *liver*, supposed to be the seat of love and passion. Compare Much Ado about Nothing, iv. 1. 233,

'If ever love had interest in his liver.'

And Twelfth Night, ii. 4. 101,

'Alas, their love may be call'd appetite.

No motion of the liver, but the palate.'

57. *a corollary*, a supernumerary. See Cotgrave (Fr. Dict.): 'Corollaire : m. A Corollarie ; a surplusage, overplus. addition to, vantage aboute measure.'

58. *pertly*, nimbly, briskly. Compare Milton's Comus, 118, 'the pert fairies;' and Midsummer Night's Dream, i. 1. 14.

'Awake the pert and nimble spirit of mirth.'

60. *leas*, originally pastures: A.S. *læs*. But Shakespeare uses it here of arable land. See Timon of Athens, iv. 3. 193, 'plough-torn leas.' And Henry V, v. 2. 44, 'her fallow leas.'

61. *vetches*. The folios spell it 'Fetches,' and this is still the common provincial pronunciation of the word. In the Authorised Version of Isaiah

xxviii. 25, 27; and Ezek. iv. 9, it is spelt 'fitches.' In Chaucer, Troilus and Cressida, iii. 887, we have the spelling as in the folios,

'This is said by hem that be not worth two fetches.'

63. *thatch'd*. The first folio has 'thetchd.' Compare the spelling of 'thresh' and 'thrash.'

*Ib.* *stover* is the term now applied to the coarser hay made of clover and artificial grasses, which is kept for the winter feed of cattle. But in Shakespeare's time the artificial grasses were not known in England, and were not introduced till about the middle of the seventeenth century. In Cambridgeshire I am informed that hay made in this manner is not called 'stover' till the seeds have been threshed out. In the sixteenth century the word was apparently used to denote any kind of winter fodder except grass hay. For instance, in Tusser's Five Hundred Points of Good Husbandry (ed. Mavor), p. 47, we find,

'Thresh barley as yet, but as need shall require,

Fresh threshed for stover, thy cattle desire.'

And again, p. 60,

'Serve rye-straw out first, then wheat-straw and pease,

Then oat-straw and barley, then hay if ye please:

But serve them with hay, while the straw stover last,

'Then love they no straw, they had rather to fast.'

See also Drayton, Polyolbion, xxv. 145,

'And others from their Carres, are buily about,

To draw out Sedge and Reed, for Thatch and Stover fit.'

The word is derived from the Old French *estavoir*, *estovoir*, *estourner*, or *estouvoir*, which denotes, according to Roquefort (Glossaire de la langue Romane), 'provision de tout ce qui est nécessaire.' 'Stover,' is enumerated by Ray among the South- and East-Country words as used in Essex, and is to be found in Moor's Suffolk Words and Forby's Vocabulary of East Anglia.

64. *peoned and twilled*. These words still remain an unsolved difficulty. Hanmer read 'peonied and lilled,' and Steevens was in favour of this, on the ground that in a poem called The Herring's Tayle (1598), we read of 'the mayden piony,' and that Pliny mentions the water-lily as a preserver of chastity. However, finding 'twill-pants' in a passage of Chapman, he thought it possible that 'twill' might be the old name of a flower, and so 'twilled' might stand. But 'twill-pant' is merely a corruption of 'tulipant,' a tulip. It has been objected to the reading 'peonied' that the peony is a garden plant and not a wild flower, but it is stated in an article in the Edinburgh Review (Oct. 1872, p. 363) that 'peony' is the provincial name in Warwickshire for the marsh marygold, which 'haunts the watery margins as the constant associate of reeds and rushes, blooms in "spongy April," and in common with

other water flowers is twined with sedge "to make cold nymphs chaste crowns." The form of the word in the first folio, 'pioned,' represents, the writer of the article maintains, the local pronunciation. Again, since 'twills,' is given by Halliwell as an older word for reeds, 'twilled' is the very word to describe the crowded sedges in the shallower reaches of the Avon as it winds round Stratford.' But Halliwell, following Ray, gives 'Twills' as equivalent to 'quills, reeds,' for winding yarn. By the common interchange of 't' and 'k' sounds, as in 'twitch' and 'quitch,' 'twilt' and 'quilt,' 'twill' is another form of 'quill,' but there is no authority for going further and saying that it means 'reed, the name of a plant.' Indeed it is questionable whether these two participles are derived from the names of flowers or plants at all, for after they are employed to describe the brims of Ceres' banks, these brims are said to be betrimmed by 'spongy April'; so that 'pioned and twilled' would appear to be descriptive of the banks before they were ornamented with flowers. Henley therefore excited the scorn of Steevens by suggesting that 'pioned' meant simply 'dug,' since Spenser uses 'pioning' for digging; and that 'twilled' is from the French *touriller*, which Cotgrave interprets 'filthily to mix or mingle; confound or shuffle together; bedirt; begrime; besmear.' His interpretation of the passage is as follows, regarding the 'banks' as those of the 'flat meads' and not of a river: 'The giving way and caving in of the brims of those banks, occasioned by the heats, rains, and frosts of the preceding year, are made good, by opening the trenches from whence the banks themselves were at first raised, and facing them up afresh with the mud those trenches contain.' An anonymous correspondent suggested to Malone, 'that twilled brims meant banks fringed with thickly matted grass, resembling the stuff called twilled cloth, in which the cords appear closely twisted together.' To others the application of the word to cloth appears to have suggested the meaning 'ridged' which they have given to the word. It seems quite possible that 'pioned and twilled' may be terms which describe some operations in agriculture, and therefore in the absence of any absolutely certain conjectural emendation they are retained in the text.

65. *hest.* See i. 2. 274.

66. *broom-groves.* Professor Martyn pointed out to Steevens that at Gamlingay in Cambridgeshire the broom (*Spartium Scoparium*) grows high enough to conceal the tallest cattle as they pass. Still 'grove' does not seem applicable to broom however tall. Hanmer therefore conjectured 'brown groves,' not very happily, although Mr. Staunton's objection is founded on a mistake.

67. Compare Romeo and Juliet, i. 1. 128, &c.

*Ib.* the dismissed bachelor, the rejected suitor.



68. *lass-lorn*, forsaken of his mistress. Compare *As You Like It*, v. 317,

'It was a lover and his lass.'

And 'lorn' as in 'forlorn.' Germ. *verloren*.

*Ib. pole-clipt vineyard.* To 'clip' is to embrace, twine about, and 'pole-clipt vineyard' must therefore mean the vineyard in which the vines are twined about the poles, not enclosed or surrounded by poles; nor, as Delius interprets, the vineyard in which the tendrils of the vines are clipped or cut on the poles. This passive form of the participle used actively is not uncommon in Shakespeare. Indeed 'lass-lorn' in the same line is almost a parallel case.

*Ib. vineyard* is pronounced as three syllables.

69. *sea-marge*, the edge of the sea. Compare *Midsummer Night's Dream*, ii. 1. 85, 'Or in the beached margent of the sea.'

70. *thou thyself dost air.* Compare *Cymbeline*, i. 1. 110.

'Were you but riding forth to air yourself.'

74. *her.* Rowe's correction. The folios have 'here.'

*Ib. amain*, at full speed, swiftly. Compare 2 Maccabees xii. 22, 'The enemies, being smitten with fear and terror through the appearing of him that seeth all things, fled amain.'

78. *saffron wings.* Douce quotes from Phaer's Virgil [Book iv, ed. 1620],

'Dame Rainbow down therfore with saffron wings of dropping shours,

Whose face a thousand sundry hewes against the sunne deuours,  
From heauen descending came'

80. *thy blue bow.* Compare *Troilus and Cressida*, i. 3. 380, '

'And make him fall

His crest that prouder than blue lills bends.'

81. *bosky*, woody, from Middle Latin *boscus*, a wood. Milton has borrowed the word in his *Comus*, 313.

I know each lane, and every alley green,

Dingle, or bushy dell, of this wild wood,

And every bosky bourn from side to side.'

85. *freely*, liberally. Compare *Matt.* x. 8, 'Freely ye have received, freely give.'

*Ib. to estate*, to give, settle as an estate. Compare *Midsummer Night's Dream*, i. 1. 98,

'And she is mine, and all my right of her

I do estate unto Demetrius.'

And *As You Like It*, v. 2. 13, 'And all the revenue that was Sir Rowland's will I estate upon you.'

89. *dusky Dis*, Pluto, who carried off Proserpine. Compare *Winter's Tale*, iv. 4. 118,

‘O Proserpina,

For the flowers now, that frighted thou let'st fall

From Dis's waggon!’

90. *scandal'd*, marked by scandal, and so disgraceful. For the verb ‘to scandal,’ see Julius Cæsar, i. 2. 76, Coriolanus, iii. 1. 44.

94. *Dove-drawn*. Compare Romeo and Juliet, ii. 5. 7,

‘Therefore do nimble-pinion'd doves draw love.’

Venus and Adonis, 153,

‘Two strengthless doves will draw me through the sky.’

And Merchant of Venice, ii. 6. 5.

96. *bed-right*. So the folios. Steevens reads ‘bed-rite.’ The folios do not always distinguish between these words. See above l. 17. In the present instance the reading of the folios is preferable. A ‘right’ may be paid, but a ‘rite’ is performed. There is however great confusion between the words in old writers. For instance, in Chapman’s Bussy d’Ambois (Works, ii. 41),

‘Then come my loue, Now pay those Rites to sleepe

Thy faire cies owe him.’

98. *Mars's*. The folio has ‘Marses.’

*Ib. minion*, darling. See note on Macbeth, i. 2. 19.

99. *broke*, broken. See notes on iii. 1. 37, iv. 1. 31.

101. *right out*, outright.

*Ib. High'st*. For instances of this contraction of the superlative termination, see v. 1. 186, and Abbott, § 473.

102. *by her gait*. Compare Pericles, v. 1. 112, ‘In pace another Juno.’ The entrance of Juno is marked in the folios by the stage direction ‘Juno descends,’ opposite lines 72, 73.

110–117. Given to Ceres by Theobald. The folios continue it to Juno.

110. *Earth's*, a dissyllable. Compare Midsummer Night's Dream, ii. 1. 7,

‘Swifter than the moon's sphere.’

And iv. 1. 101, as it stands in the first quarto,

‘Trippe we after nights shade.’

And Love's Labour's Lost, v. 2. 332,

‘To show his teeth as white as whale's bone.’

*Ib. foison*. See ii. 1. 158.

*Ib. plenty*, plentiful. So in Lever's Sermons (ed. Arber), p. 130, ‘All thyngs wylbe more plentye and better chepe.’ And in 1 Henry IV, ii. 4. 265, the first folio reads, ‘If Reasons were as plentie as Black-berries.’

114, 115. Mr. Staunton quotes from Spenser's Fairy Queen, iii. 6. 42,

‘There is continuall Spring, and harvest there

Continuall, both meeting at one tyme.’

119, 120. *bold To think*, that is, so bold as to think. Compare Julius Cæsar, iii. 1. 39, 40,

‘Be not fond  
To think that Cæsar bears such rebel blood.’

121. *confines*, bounds, limits to which they are confined. Compare Hamlet, i. 1. 155,

‘The extravagant and erring spirit hies  
To his confine.’

123. *So rare a wonder’d father and a wise*. The copies of the first folio vary between ‘wise’ and ‘wife.’ The former reading is perpetuated in the later folios, the latter is preferred by Rowe, who conjectured it independently. Both readings of course yield an excellent sense, but it must be admitted that the latter seems to bring Ferdinand from his rapture back to earth again. He is lost in wonder at Prospero’s magic power. It may be objected that in this case Miranda is left out altogether, but the use of the word ‘father’ shows that Ferdinand regarded her as one with himself.

*Ib. wonder’d*, able to perform wonders. The participle is formed from the noun, as ‘gifted,’ not from the verb. Compare ‘disdain’d’ in 1 Henry IV, i. 3. 183,

‘Revenge the jeering and disdain’d contempt.’

124. The stage direction in the folios follows line 127.

*Ib. Sweet, now* It would seem more natural that these words should be addressed to Miranda. If they are properly assigned to Prospero, we should have expected that part of the previous speech would have been spoken by Miranda. They might form a continuation of Ferdinand’s speech, which would then be interrupted by Prospero’s ‘Silence!’ Otherwise the difficulty might be avoided by giving ‘Sweet . . . to do’ to Miranda and the rest of the speech to Prospero.

126. *to do*. See note on iii. 2. 96.

128. *windring*. So the folios. Rowe read ‘winding,’ Steevens ‘wand’ring.’ Compare ‘wilderness’ for ‘wildness’ in Measure for Measure, iii. 1. 142,

‘For such a warped slip of wilderness  
Ne’er issued from his blood.’

130. *crisp*, curled with the ripple of the water. Compare 1 Henry IV, i. 3. 106, of the Severn.

‘Who then, affrighted with their bloody looks,  
Ran fearfully among the trembling reeds,  
And hid his crisp head in the hollow bank,  
Blood-stained with these valiant combatants.’

‘Crisp’ is also used as the epithet of ‘heaven,’ because curled with clouds, in Timon of Athens. iv. 3. 183,

‘With all the abhorred births below crisp heaven.’

*Ib. land.* This is the ‘short-grass’d green’ of line 83, and we should rather have expected ‘laund,’ which occurs as a form of ‘lawn’ in 3 Henry VI, iii. 1. 2,

‘For through this laund anon the deer will come.’

The first folio reads ‘greene-Land.’

• 138. *footing*, dancing. See i. 2. 380.

142. *avoid!* be gone. Compare Winter’s Tale, i. 2. 462, ‘Let us avoid.’ And Comedy of Errors, iv. 3. 48,

‘Satan, avoid! I charge thee, tempt me not.’

143. *passion.* See i. 2. 392.

144. *works him strongly*, affects him powerfully. See v. 1. 17,

‘Your charm so strongly works ’em.’

And Macbeth, i. 3. 149,

‘My dull brain was wrought

With things forgotten.’

• 145. *distemper’d*, discomposed, distracted. See Hamlet, iii. 2. 312, ‘Is in his retirement marvellous distempered.’

146. *sort*, manner. Compare Coriolanus, i. 3. 2, ‘I pray you, daughter, sing; or express yourself in a more comfortable sort.’ And Julius Cæsar, i. 2. 205,

‘Seldom he smiles, and smiles in such a sort

As if he mock’d himself.’

154. *inherit*, possess. Compare Richard II, ii. 1. 83,

‘Gaunt am I for the grave, gaunt as a grave,

Whose hollow womb inherits nought but bones’

156. *rack*, the mass of clouds. Etymologically connected by Horne Tooke with ‘reck,’ vapour. See Hamlet, ii. 2. 506,

‘But, as we often see, against some storm,

A silence in the heavens, the rack stand still.’

And Bacon, Sylva Sylvarum, cent. ii. § 115, ‘The winds in the upper region (which move the clouds above, which we call the rack, and are not perceived below,) pass without noise.’ Compare 3 Henry VI, ii. 1. 27,

‘Not separated with the racking clouds.’

Malone regarded ‘rack’ as a mis-spelling of ‘wreck,’ i. e. wreck, and ‘wreck’ is the reading on the monument to Shakespeare in Westminster Abbey, which was erected in 1740.

157. *on.* See i. 2. 87.

• 158. *rounded*, finished off, as with a crown. For the word, see Midsummer Night’s Dream, iv. 1. 56,

‘For she his hairy temples then had rounded

With coronet of fresh and fragrant flowers.’

*Ib. a sleep.* See Hamlet, iii. 1. 60.

163. *beating*, agitated. See i. 2. 176.

164. *with a thought*, as quick as thought. Compare i Henry IV, iii. 4. 242, 'And with a thought seven of the eleven I paid.' And see *ib.* i. 43.

*Ib. I thank thee, Ariel: come.* Theobald reads, 'I thank you.—Ariel, come.' Staunton, 'I thank thee:—Ariel, come.' But no change is really necessary.

165, *cleave to*, follow closely. Compare Macbeth, ii. 1. 25,

'If you shall cleave to my consent.'

166. *to meet with*, to encounter, counteract, check. Johnson quotes from Herbert's Country Parson [chap. x], 'He knows the temper and pulse of every person in the house, and accordingly either meets with their vices, or advanceth their virtues.' See also Rowley's When you see me you know me, p. 69 (ed. Elze), 'Crafty varlets, make thee a traitor to old Harry's life! Well, well, I'll meet with some of them.'

167. *presented*, represented. Compare Love's Labour's Lost, v. 1. 140, 'He shall present Hercules in minority.'

174. *For kissing of their feet.* Compare 'by telling of it,' i. 1. 100, and see i. 2. 222.

177. *Advanced their eyelids.* See i. 2. 408.

178. *As, as if.* See Abbott, § 107.

180. *goss, gorse.* In the same way a waterfall in Westmoreland and Cumberland is called either a 'foss' or a 'force.' Professor Sedgwick used to maintain that the latter was a corruption introduced by the Lake Poets; but both forms 'foss' and 'fors' are found in Icelandic, the former being more modern. Cotgrave gives 'Ajous: m. Furze, Gorse'; and 'Genest espineux. Furrres, Whinnes, Gorse, Thorne-broome.' It is not clear that there was any distinction between 'furze' and 'goss.' Gerard, in his Herbal, says, 'There be diuers sorts of prickley Broome, called in our English toong, by sundry names according to the speech of the countrey people where they do growe, in some places Furzes, in others Whinnes and Gorse, and of some pricklie Broome' (p. 1138, ed. 1597). Tollett maintains that by 'goss' Shakespeare 'means the low sort of gorse that only grows upon wet ground.'

182. *the filthy-mantled pool.* Compare King Lear, iii. 4. 139, 'Drinks the green mantle of the standing pool.' And Merchant of Venice, i. 1. 89,

'There are a sort of men whose visages

Do cream and mantle like a standing pond.'

'Mantle' is the scum that forms on the surface of stagnant water. See v. 1. 67. In the Exmoor Dialect 'to mantle' is 'to froth as beer does.'

183. *that*, so that.

184. *O'erstunk their feet.* Mr. Spedding proposed to mend this unsavoury passage by reading 'fear.'

*Ib. my bird.* A term of familiar endearment. Compare Hamlet, i. 5. 116, 'Hillo, ho, ho, boy! come, bird, come.' See also in the present play, v. 1. 316, 'My Ariel, chick!'

186. *trumpery.* Cotgrave gives, 'Agobilles: f. Trifles, nifles, trinkets, trash, trumperie, paultrie stuffe.'

187. *stale*, a decoy. Compare Cotgrave (Fr. Dict.), 'Estalon . . . a stale (as a Lauke, &c) wherewith Fowlers traine sillie birds vnto their destruction.' And Comedy of Errors, ii. 1. 101, 'Poor I am but his stale.' For a definition of the word see Gervase Markham's *Hunger's Prevention* (1621), p. 28, 'In the very heart or midst of the haunte you shall first pinne downe a stale, which should be a liue foule formerly taken, of the same kinde which they are that now haunt the place, and for which you now lay.'

189. *Nurture*, training, education. See *As You Like It*, ii. 7. 97,

'Yet am I inland bred

And know some nurture.'

190. *all, all lost.* Malone conjectured 'are all lost.' Better perhaps, if any change be made, 'all are lost.'

193. *Even to roaring*, that is, till they roar. Compare Antony and Cleopatra, iii. 2. 55,

'When Antony found Julius Cæsar dead,  
He cried almost to roaring.'

*Ib.* Stage direction: 'loaden' for 'laden' occurs several times. See 1 Henry IV, i. 1. 37, 'A post from Wales loaden with heavy news.' 'Glisteing' or glittering is found in Richard II, iii. 3. 178.

'Down, down, I come; like glisteing Phaethon.'

*Ib. line*, lime-tree; one of the trees of 'the line-grove' mentioned in v. 1. 10. Geraude, in his *Herbal*, p. 1298, has a chapter 'Of the Line or Linden Tree.' In the rest of the scene there is of course a punning reference to the other meanings of 'line.'

194. *the blind mole*, &c. See Topsell, *History of Four-footed Beasts* (ed. 1658), p. 389, 'These Moles have no ears, and yet they hear in the earth more nimbly and perfectly then men can above the same, for at every step or small noise, and almost breathing, they are terrified and run away.'

197. *played the Jack*, played the knave, deceived. See *Much Ado about Nothing*, i. 1. 186, 'But do you speak this with a sad brow? or do you play the flouting Jack, to tell us Cupid is a good harefinder, and Vulcan a rare carpenter?'

201. *Good my lord.* Compare Hamlet, iii. 3. 35, 'Thanks, dear my lord,' and Richard III, i. 1. 184,

'Then, dear my liege, mine honour let me try.'

\*Again, Hamlet, i. 3. 46, 'Good my brother.' Abbott, § 13.

203. *hoodwink*, properly to blindfold, must here signify to cover, conceal.

215. *I* for 'me.' See Merchant of Venice, iii. 2. 321, 'All debts are cleared between you and I.' And As You Like It, i. 2. 279,

'What he is indeed,

More suits you to conceive than I to speak of'

219. The allusion is to the song, quoted in Othello, ii. 3. 92, and printed in Percy's Reliques under the title of 'Take thy old cloak about thee,' in which the following stanza occurs:—

'King Stephen was a worthy peere,  
His breeches cost him but a crowne,  
He held them sixpence all too deere;  
Therefore he calld the taylor Lowne.'

In the reprint of Bishop Percy's folio MS. by Messrs. Furnivall and Hales (vol. ii. p. 320) the same ballad appears under the title 'Bell my Wiffe,' and King Henry is substituted for King Stephen.

222. *a frippery*, an old-clothes shop. Cotgrave (Fr. Dict.) has, 'Friperie: f. A friperie, Brokers shop, street of Brokers, or of Fripiers.' And 'Fripier: m. A Fripier, or broker; a mender, or trimmer vp of old garments, and a seller of them so mended.' Compare Massinger, The City Madam, i. 1,

'He shows like a walking frippery'—

the stage direction just before being, 'Enter Luke, with shoes, garters, fans, and roses.' See also Bacon's Advancement of Learning, Bk. ii. 17. § 14, 'Which collections are much like a fripper's or broker's shop, that hath ends of everything, but nothing of worth.'

224. *by this hand*. See iii. 2. 48.

228. *luggage*. See v. 1. 298.

*Ib. Let's alone*. This is the reading of the folios, and if it be the true one it must be explained by supposing the verb of motion omitted, as in Macbeth, iv. 3. 136, 'Now, we'll together.' It would then be addressed to Stephano only. Theobald read 'Let's along,' to which Mr. Staunton regards 'Let's alone' as equivalent. Hammer has 'Let it alone,' and Collier 'Let't alone,' as in l. 221.

233. *under the line*. Dr. Nicholson (Notes and Queries, Third Series, ii. 49) explains this as 'meaning it was put as were the stakes at tennis, and so could be taken by the winner.' He quotes, in support of this, Florio's Second Frutes, ch. 2, p. 25.

*T. I et vs keepe the lawes of the court.*

*G. That is, stake money vnder the line, is it not so?*

*T. Yea sir, you hitt it right.*

*H. Here is my monie, now stake you.'*

But the phrase may have another meaning derived from the same game.

In Heywood's Proverbs and Epigrams (Spenser Society's reprint), p. 35, we find, 'Thou hast striken the ball, vnder the lyne,' meaning 'Thou hast lost.'

234. *like*, likely. See Merchant of Venice, i. 3. 131,  
'I am as like to call thee so again.'

235. *by line and level*, that is, according to rule, methodically. Compare Cotgrave (Fr. Dict.), 'Bois de ligne. Timber squared out by line and leuell.' And again, 'A l'esquierre. Iustly, directly, euenly, straightly; by line and leuell, to a haire.' Compare also Florio, Second Frutes (1591), p. 43, 'Why staigest thou? Why goest thou so softly? come neare, mee thinkes thou treadest by line and measure.'

*Ib. like*, please. See Hamlet, ii. 2. 80, 'It likes us well.'

239. *pass of pate*, witty sally.

241. *lime*, that is, bind-lime, to which everything will stick. See Two Gentlemen of Verona, iii. 2. 68,

'You must lay lime to tangle her desires.

244. *barnacles*. In Gerarde's Herbal (1597), p. 1391, is a chapter 'Of the Goose tree, Barnakle tree, or the tree bearing Geese,' in which it is said, 'There are founde in the north parts of Scotland, & the Ilands adiacent, called Orchades, certaine trees, whereon doe growe certaine shell fishes, of a white colour tending to russet; wherein are contained little liuing creatures: which shels in time of maturitie doe open, and out of them grow those little liuing things; which falling into the water, doe become foules, whom we call Barnakles, in the north of England Brant Geese, and in Lancashire tree Geese.' Gerarde then goes on to tell what he had himself seen in 'a small Ilande in Lancashire called the Pile of Fouldres,' where branches of trees were cast ashore, 'whereon is found a certaine spume or froth, that in time breedeth vnto certaine shels, in shape like those of the muskle, but sharper pointed, and of a whitish colour.' In process of time the thing contained in these shells 'falleth into the sea, where it gathereth feathers, and groweth to a foule, bigger then a Mallard, and lesser then a Goose; hauing blacke legs and bill or beake, and feathers blacke and white, spotted in such maner as is our Magge-Pie, called in some places a Pie-Annet, which the people of Lancashire call by no other name then a tree Goose; which place aforesaide, and all those parts adioining, do so much abound therewith, that one of the best is bought for three pence: for the truth heerof, if any doubt, may it please them to repaire vnto me, and I shall satisfie them by the testimonie of good witnesses.' After this it is difficult to understand why Douce should charge Collins, who first referred to this passage, with attributing to Gerarde 'an opinion not his own.' Sir John Maundevile (Travels, p. 264) matches the story of a tree in Caldilbe beyond Cathay, which produced a gourd-



like fruit, out of which came 'as though it were a lytlyle Lomb,' by telling his informant of the barnacles.

245. *With foreheads villanous low.* A low forehead was regarded as a deformity. See *Two Gentlemen of Verona*, iv. 4. 198,

'Ay, but her forehead's low, and mine's as high.'

And Antony and Cleopatra, iii. 3. 35.

'And her forehead

As low as she would wish it.'

On the other hand, a broad or high forehead was esteemed a good feature in a woman's face. Chaucer, in his description of the Prioress (*Prologue to the Canterbury Tales*, 154, 155), says,

'But sikurly sche hadde a fair foreheed,

It was almost a spanne brood, I trowe.'

And Spenser (*Fairy Queen*, ii. 3. 24), of Belphebe,

'Her yvorie forehead, full of bountie brave,

Like a broad table did it selfe disprede.'

246. *lay to*, apply. See Ps. cxix. 126 (*Prayer-book*), 'It is time for thee, Lord, to lay to thine hand.'

248. *go to*, an expression of impatience. See *Hamlet*, i. 3. 112,

'Ay, fashion you may call it; go to, go to!'

256. *aged cramps*. See i. 2. 369.

257. *pard*, panther. See *As You Like It*, ii. 7. 150,

'Full of strange oaths, and bearded like the pard.'

Naturalists are not in accord as to the distinction between the panther and the leopard.

*Ib. cat o' mountain.* Topsell (*History of Four-footed Beasts*), p. 448, says, 'The greatest therefore they call Panthers, as Bellunensis writeth. The second they call Pardals, and the third, least of all, they call Leopards, which for the same cause in England is called a Cat of the Mountain.' Minsheu (*Span. Dict.*) gives, '*Gato montes* A cat of mountaine, a wilde cat.' But what is now known as the wild cat is rather striped than spotted. Florio (*New Worlde of Words*) says, 'Onza, an ounce weight. Also a beast called called an ounce or cat of mountaine.' It was probably one of the smaller varieties of the leopard, and the name was apparently not strictly confined to one animal. In *The Merry Wives of Windsor*, ii. 2. 27, Falstaff reproaches Pistol with his 'cat-a-mountain looks.'

258. *soundly*. See ii. 2. 73.

259. *Lies*. Rowe was the first to correct this to 'Lie.' But, though undoubtedly an inaccuracy, there is reason to believe that Shakespeare may have written it, either on the ground given in the note on i. 1. 17, or because of the immediately preceding singular noun 'hour.' See note on *Hamlet*, i. 2. 38.

## ACT V.

## Scene I.

2. *crack not*, are without a flaw.

\* 3. *Goes upright with his carriage*, bends not under the burden he has to bear.

4. *On the sixth hour*. See Hamlet, i. 1. 6,

'You come most carefully upon your hour.'

That is, as the hour is about to strike.

5. See i. 2. 240.

\* 7. *How fares*. See note on i. 1. 15.

8. *gave in charge*, commanded. See 1 Henry VI, ii. 3. 1,

'Porter, remember what I gave in charge.'

And 1 Timothy v. 7, 'And these things give in charge, that they may be blameless.'

10. *line-grove*. See iv. 1. 193.

*Ib. weather-fends*, protects from the weather or storm. Jamieson (Scottish Dict.) gives 'fend' in the sense of defend, or ward off, quoting from Blind Harry's Wallace, iv. 615,

'To fende his men with his deyr worthi hand.'

'Fend' for 'defend' also occurs in Beaumont and Fletcher, The Humorous Lieutenant, v. 4,

'And such a coil there is,  
Such fending and such proving.'

11. *budge*, from French *bouger*, which Cotgrave explains, 'to stirre, budge, flit, remoue, part from.'

*Ib. till your release*, till released by you.

15. *Him*. See note on iv. 1. 215, and Abbott, § 208.

17. *works*. See iv. 1. 144.

21. *a touch*, a delicate power of feeling, sensibility; also applied to the feeling or emotion itself, as in Two Gentlemen of Verona, ii. 7. 18,

'Didst thou but know the inly touch of love.'

Again, it signifies the expression of emotion. See All's Well that Ends Well, i. 3. 122, 'This she delivered in the most bitter touch of sorrow that e'er I heard virgin exclaim in.'

23, 24. *that relieveth all as sharply*, *Passion as they*, that feel as keenly the emotions of joy and express sorrow as they do. This is the punctuation of the first and second folios. The third and fourth omit the comma

after 'sharply,' and with this pointing 'Passion' is a substantive. For 'passion' as a verb see *Two Gentlemen of Verona*, iv. 4, 172,

'Madam, 'twas Ariadne passioning

For Theseus' perjury and unjust flight.'

And *Venus and Adonis*, 1059,

'Dumbly she passions, frantically she doteth.'

33. &c. Warburton observed that this speech was borrowed from Medea's incantation in Ovid (*Metam.* vii. 197-219). There is a certain resemblance in expression to the English version by Golding, which makes it probable that Shakespeare had read the latter, as Heywood evidently had (see *The Brazen Age*, Works, iii. 215. ed. 1874), but with the external resemblance the likeness ceases. The following is from the edition of 1603:—

'Ye Ayres and Windes: ye Elues of Hilles, of Brookes, of Woods alone,  
Of standing Lakes, and of the Night approche ye euerychone.

Through helpe of whom (the crooked bankes much wondring at the thing)

I haue compelled streames to run cleane backward to their spring.

By charmes I make the calme seas rough, & make the rough seas playne.

And couer all the Skie with clouds and chase them thence againe.

By charmes I raise and lay the windes, and burst the Vipers iaw.

And from the bowels of the earth both stones and trees do draw.

Whole woods and Forrests I remooue: I make the Mountaines shake.

And euen the earth it selfe to grone and fearefully to quake.

I call vp dead men from their graues and thee, O lightsome Moone

I darken oft, through beaten brasse abate thy perill soone.

Our Sorcerie dimmes the Morning faire, and darkes the Sun at Noone.

The flaming breath of fierie Bulles ye quenched for my sake

And caused their vnwieldy neckes the bended yoke to take.

Among the earth-bred brotheis you a mortall warie did set

And brought asleepe the Dragon fell whose eyes were neuer shet.'

33. *elue*, fairies; from A. S. *ælf*, Iccl. *ælfr*, of which another form used by Shakespeare is *ouphe* (*Merry Wives of Windsor*, iv. 4. 49). In the Norse mythology the elves haunted the hills, but in Anglo-Saxon the word 'elf' was applied to fairies generally.

34. *printless foot*. Compare Milton, *Comus*, 897, and *Venus and Adonis*, 148,

'Dance on the sands, and yet no footing seen.'

37. *the green sour ringlets*. Douce conjectured 'green-sward,' which in Shakespeare's time was spelt and pronounced 'sord,' as in *Winter's Tale*, iv. 4. 157, where the first folio reads,

'This is the prettiest Low-borne Lasse, that euer  
Ran on the greene-sord.'

But the change is unnecessary. For the popular belief that these rings were caused by the dancing of fairies see *Merry Wives of Windsor*, v. 5. 69, 70, and Drayton's *Nymphidia*, 69-72.

'And in their courses make that Round,  
In Meadows and in Marshes found,  
Of them so call'd the Fayrie ground,  
Of which they have the keeping.'

And *Midsummer Night's Dream*, ii. 1. 86,

'To dance our ringlets to the whistling wind.'  
On the whole subject consult Keightley's *Fairy Mythology*.

38. *not bites*. See ii. 1. 116.

39. *mushrooms*. The first folio reads 'Mushrumps.' Compare Lyly, *Euphues* (ed. Arber), p. 62, 'that the greatest Mushrompe groweth in one night?'

41. *Weak masters though ye be*. Blackstone explains this, 'Ye are powerful auxiliaries, but weak if left to yourselves.'

*Ib. bedimm'd*. The prefix 'be' 'adds an intensitive force to transitive verbs.' (Morris, *English Accidence* § 324.)

43. *azured*. Sidney Walker conjectured 'azure.' Milton (*Comus*, 893) has 'azurn.' There is a somewhat similar use of the participle for the adjective in *Sonnet cxv*, 5,

'But reckoning Time, whose million'd accidents,' &c.

47. *the spurs*, the roots which project like spurs from the trunk. Compare *Cymbeline*, iv. 2. 55,

'I do note  
That grief and patience, rooted in him both,  
Mingle their spurs together.'

49. *oped*. See i. 2. 37.

51. *required*, asked for. Both 'require' and 'demand' were formerly used in a sense slightly different from that attached to them now. Compare *P'salm cxxvii*, 3, 'For there they that carried us away captive required of us a song,' where there is no idea of asking as a right.

55. *certain*, used of an unspecified number. See *Julius Cæsar*, iv. 3. 70,

'I did send to you  
For certain sums of gold, which you denied me.'  
And *Antony and Cleopatra*, ii. 7. 21,

'They take the flow o' the Nile  
By certain scales i' the pyramid.'

57. *my book*. See iii. 1. 94.

58. Capell omits 'and.'

59. *unsettled fancy*, disturbed imagination. Compare *King Lear*, iii. 4. 167, 'His wits begin to unsettle.' And *Winter's Tale*, ii. 3. 119,

'Not able to produce more accusation  
Than your own weak-hinged fancy.'

60 *boil'd*. Pope's reading for 'boile' or 'boil' of the folios. Compare *Midsummer Night's Dream*, v. i. 4,

'Lovers and madmen have such seething brains.'

And *Winter's Tale*, iii. 3. 64, 'Would any but these boiled brains of nineteen and two-and-twenty hunt this weather?'

62. *Holy Gonzalo*. Compare *Winter's Tale*, v. i. 170,

'You have a holy father,

A graceful gentleman.'

And *King John*, iii. 3. 15,

'Grandam, I will pray,

If ever I remember to be holy,

For your fair safety.'

63. *even sociable to*, in close companionship and sympathy with. Compare *King John*, iii. 4. 65,

'Where but by chance a silver drop hath fallen

Even to that drop ten thousand wiry friends

Do glue themselves in sociable grief.'

*Ib. show*, appearance.

64. *Fall*, let fall. See ii. i. 288.

*Ib. fellowly*, companionable, sociable. See Abbott, § 447. Johnson (Dict.) quotes from Tusser [p. 182, ed. Mavor],

'One seed for another, to make an exchange,

With fellowly neighbourhood, seemeth not strange.'

67. *ignorant fumes*, fumes that produce ignorance. Compare Webster, *Appius and Virginia*, iv. 1,

'So far benighted in an ignorant mist.'

*Ib. fumes*. See note on *Macbeth*, i. 7. 65-67.

*Ib. mantle*. See iv. i. 182. The meaning is 'the fumes of ignorance that have spread like a scum over and obscured their clearer reason.'

69. *sir*, a gentleman. See *Cymbeline*, i. 6. 160, 175,

'A lady to the wealthiest sir that ever

Country call'd his.'

'In the election of a sir so rare.'

71. *Home*, thoroughly, to the utmost. See 1 *Henry IV*, i. 3. 288,

'Till he hath found a time to pay us home.'

In a similarly intensive sense it occurs in *Measure for Measure*, iv. 3. 148,

'Accuse him home and home.'

74. Theobald reads,

'Thou'rt pinch'd for't now, Sebastian, flesh and blood.'

75-79. On the change from 'you' to 'thou' when Prospero pro-

nounces his brother's forgiveness, see Abbott, § 232, and lines 130-132 of this scene.

76. *remorse*, tender feeling. Compare King John, iv. 3. 110,

'And he, long traded in it, makes it seem  
Like rivers of remorse and innocence.'

*Ib. who.* The folios have 'whom.' See iii. 3. 92, and v. 1. 136.

77. *pinches*, pangs. Compare Cymbeline, i. 2. 130,

'There cannot be a pinch in death  
More sharp than this is.'

81. *the reasonable shore*, the shore of reason which has just been, by another figure, compared to clear water covered with a scum of ignorant fumes.

82. *Not one*, &c. For the omission of 'there is' compare Richard III, ii. 1. 84,

'No one in this presence

But his red colour hath forsook his cheeks.'

85. *disease me*, strip off my disguise. See Winter's Tale, iv. 4. 648, 'Therefore disease thee instantly.—thou must think there's a necessity in't,—and change garments with this gentleman.' 'Case' was the technical term for the skin of a beast. Compare Twelfth Night, v. 1. 168,

'O thou dissembling cub! what wilt thou be  
When time hath sow'd a grizzle on thy case?'

Hence it was applied to a dress, as in Measure for Measure, ii. 4. 13,

'O place, O form,  
How often dost thou with thy case, thy habit,  
Wrench awe from fools.'

And hence the verb is used in the sense of 'disguise' in 1 Henry IV, ii.

2. 55, 'Case ye, case ye; on with your vizards'

86. *sometime*, once, formerly. See Hamlet, i. 2. 8,

'Therefore our sometime sister, now our queen.'

*Ib. Milan.* See i. 2. 109.

89. *a cowslip's bell*. Compare Drayton, Nymphidia, 115,

'At mid night the appointed hower,  
'And for the Queene a fitting Bower,  
(Quoth he) is that faire Cowslip flower,  
On Hipcut hill that groweth.'

90, 91. Capell pointed these lines thus,

'There I couch: when owls do cry,  
On the bat's back,' &c.

92. *summer*. Theobald reads 'sunset.'

95. *that's my dainty Ariel*. See i. 2. 215.

98, 99. See i. 2. 230.

101. *presently*. See i. 2. 125.

102. *drink the air*. Compare 2 Henry IV, i. 1. 47,

'He seem'd in running to devour the way.'

The expression 'drink the air' but in a different sense occurs in Venus and Adonis, 273, 'His nostrils drink the air.'

103. *Or ere*. See i. 2. 11.

111. *Whether*. The folios print 'Where.' For instances of 'whether' used metrically as a monosyllable, see Abbott, § 466, and Julius Cæsar, i. 1. 66,

'See whether their basest metal be not moved.'

112. *trifle*, an insubstantial thing, a phantom. Compare 'vanity' in iv. 1. 41. This meaning of the word must have been in Shakespeare's mind when he wrote, Othello, iii. 3. 322,

'Trifles light as air

Are to the jealous confirmations strong

As proofs of holy writ.'

*Ib. abuse*, deceive. See Webster, Duchess of Malfi, iii. 1,

'Away! these are mere gulleries, horrid things,

Invented by some cheating mountebanks

To abuse us.'

113. *I not know*. See v. 1. 38.

117. *An if this be at all*, if this have any real existence. For 'An if' the folios print 'And if,' as in Matthew xxiv. 48, 'But and if that evil servant shall say in his heart,' &c. See note on 'or ere,' i. 2. 11.

*Ib.* For 'be' in the sense of 'have a real existence,' see Bacon's Advancement of Learning, ii. 14, § 9, 'Yet the cogitations of man do feign unto them relatives, parallels, and conjugates, whereas no such thing is.' See also below, lines 122, 123.

118. *Thy dukedom I resign*, which Antonio had made a fief of Naples. See i. 2. 123-127, ii. 1. 106, 107.

119. *my wrongs*, the wrongs I have done. See l. 25.

123. *taste*, experience. Compare Timon of Athens, i. 1. 285,

'Come, shall we in,

And taste Lord Timon's bounty?'

And Henry V, iv. 7. 68,

'And not a man of them that we shall take

Shall taste our mercy.'

124. *subtities*, like 'vanity,' in iv. 1. 41. The word, which is borrowed from the language of cookery, was most probably suggested by the word 'taste' which precedes. It denoted a device in pastry and confectionery work such as is described by Fabian in his account of the feast at the Coronation of Katharine queen of Henry V (Chronicle, ed. 1542, ii. 366), 'And a sotyltyc called a Pellycane syttyng on his nest with he

byrdes, and an ymage of saynte Katheryne holdyng a boke and disputyng with the doctoures'

138. *justify*, prove. See All's Well that Ends Well, iv. 3. 64, 'How is this justified?' And Winter's Tale, i. 2. 278, 'Say't and justify't.'

136. *who*. The first folio has 'whom.' See above, l. 76.

139. *woe*. Compare Antony and Cleopatra, iv. 14. 133, 'Woe, woe are we.' And Cymbeline, v. 5. 2, 'Woe is my heart'; though this is not clearly a parallel case. Again, in Cymbeline, v. 5. 297, if the reading of the first folio be correct, 'I am sorrow for thee.'

145. *As great to me as late*, as great to me as it is recent.

146. *dear loss*. See ii. 1. 130.

154. *do so much admire*, are so much astonished. Compare Twelfth Night, iii. 4. 165, 'Wonder not, nor admire not in thy mind, why I do call thee so.'

164. *relation*, narration. See Pericles, v. 1. 124,

'I will believe thee,

And make my senses credit thy relation.'

174. *a score of kingdoms*, not only for the world, but for a game in which the score is reckoned by kingdoms. Or 'score' may be used in its ordinary sense.

*Ib. you should wrangle*. The usage of 'should' and 'would' in this sentence becomes like our own by a very slight change, 'for a score of kingdoms should you wrangle I would call it fair play.' This is merely an illustration of the manner in which the sentence would be changed in adopting it to modern habit. Another modern form would be obtained by substituting 'might' for 'should.'

*Ib. wrangle*. Cotgrave gives (Fr. Dict.), 'Noiser. To brawle, chide, scould, brabble, squabble, wrangle, brangle, fall at odds, or be at variance, with.' The folios have a comma at 'kingdoms.'

199. *remembrance*. The folios read 'remembrances.'

200. *heaviness*, sorrow. See 2 Henry IV, iv. 5. 8,

'I am here, brother, full of heaviness.'

*Ib. inly*, inwardly. See Henry V, iv. Chorus, 24,

'Sit patiently and inly ruminate  
The morning's danger.'

201. *spoke*. See iv. 1. 31.

216. In the Stage direction 'amazedly' signifies in a state of bewilderment.' Compare Midsummer Night's Dream, iv. 1. 143,

'My lord, I shall reply amazedly,

Half sleep, half waking.'

*Ib. here is*. Compare Cymbeline, iv. 2. 371, 'There is no more such masters.' And see note on i. 1. 15.

217. See i. 1. 27.



223. *glasses*. See i. 2. 240.

224. *tight*, free from leaks. See Taming of the Shrew, ii. 1. 381,  
‘Besides two galliases

And twelve tight galleys.’

*Ib. yare*. See i. 1. 3.

*Ib. bravely*. See i. 2. 6.

226. *tricksy*, full of tricks, sportive. Compare Merchant of Venice,,  
iii. 5. 74,

‘That for a tricksy word

Defy the matter.’

It also signifies ‘trim, neatly adorned.’

230. *of sleep*. Malone takes this as equivalent to ‘on sleep,’ or  
‘asleep.’

234. *mo*. See ii. 1. 128.

238. *on a trice*, in an instant. In Spanish *en un tris* signifies ‘in a  
moment.’ Compare King Lear, i. 2. 219,

‘Should in this trice of time

Commit a thing so monstrous.’

And Cymbeline, v. 4. 171, ‘It sums up thousands in a trice.’

240. *moping*. To ‘mope’ is originally to be dim sighted, but is ap-  
plied to dullness of sense generally. Compare Hamlet, iii. 4. 81,

‘Eyes without feeling, feeling without sight,

Ears without hands or eyes, smelling sans all,

Or but a sickly part of one true sense

Could not so mope.’

244. *conduct*, conductor, guide, escort. See Romeo and Juliet, iii. 1. 129.

‘Away to heaven, respective lenity,

And fire-eyed fury be my conduct now!’

And Richard II, iv. 1. 157, ‘I will be his conduct.’

245. *Sir, my liege*. Compare Winter’s Tale, v. 1. 224,

Sir, my liege,

Your eye hath too much youth in’t.’

246. *infest*, disturb, vex. Cotgrave (Fr. Dict.) gives ‘Infester. To  
infest, annoy, molest.’

*Ib. beating*. See i. 2. 176, and iv. 1. 163.

247. *pick’d*, selected; and so appropriate

248. *single*, by myself. See Timon of Athens, v. 1. 110,

‘Each man apart, all single and alone.’

*Ib. resolve you*, answer your questions. See Measure for Measure, iii.  
1. 194, ‘I am now going to resolve him.’

249. *Which to you shall seem probable*. The antecedent to ‘which’ is  
Prospero’s solution of the mystery implied in ‘I’ll resolve you.’ See  
Abbott, § 271.

*Ib. every.* So 'each' is used for 'all,' or 'each one of.' See Winter's Tale, ii. 3. 35, 'At each his needless heavings.' Again iv. 4. 143. Compare also Antony and Cleopatra, i. 3. 36, 'None our parts.' See Abbott, § 12.

250. *These happen'd accidents.* For a similar use of the participle see Bacon's Advancement of Learning, i. 8, § 1 (ed. Wright, p. 67), 'To accept of nothing but examined and tried;' that is, that which is examined and tried.

253. *Untie the spell*, by which their senses were knit up. See i. 2. 486, and iii. 3. 89.

255. *odd*, unreckoned, unnoticed. See i. 2. 223.

257. *Coragio.* So All's Well that Ends Well, ii. 5. 97, 'Bravely, coragio!'

258. *bully*, a cant word in frequent use in Shakespcare's time. See Merry Wives of Windsor, i. 3. 6, 'Discard, bully Hercules; cashier: let them wag; trot, trot.'

259. *true*, honest. See Venus and Adonis, 724,  
'Rich preys make true men thieves.'

261. *Setebos.* See i. 2. 374.

268. *true.* See above, l. 259.

269, 270. *and one so strong That could control the moon.* See below, line 315, and Troilus and Cressida, v. 2. 121. The personal pronoun is omitted as in the following passage of Spenser, Fairy Queen, i. 1. 7,

'Whose loftie trees, yclad with sommers pride,  
Did spred so broad, that heavens light did hide.'

271. *deal in her command without her power.* Malone understands this to mean, exercise the same influence as the moon, and act as her viceroy, without being empowered to do so. But Mr. Staunton more properly interprets 'without her power,' as meaning 'beyond her power,' and refers to Midsummer Night's Dream, iv. 1. 150,

'Our intent

Was to be gone from Athens, where we might,

Without the peril of the Athenian law.'

Compare also 2 Corinthians x. 13, 'But we will not boast of things without our measure.' And Chapman, Bussy D'Ambois (Works, ii. 65),

'Not I, it is a worke, without my power.'

279. *reeling ripe.* Compare 'weeping ripe,' Love's Labour's Lost, v. 2. 274, 'The king was weeping-ripe for a good word.' And Sidney's Arcadia (ed. 1598), i. p. 61, 'But Lalus (even weeping ripe) went among the rest.' See also Beaumont and Fletcher, Woman's Prize, i. 1,

'Being drunk and tumbling ripe.'

And in the same play, ii. 1,

'He's like little children

That lose their baubles, crying ripe.'

280. *gilded 'em*, made them drunk. Compare Beaumont and Fletcher, *The Chances*, iv. 3,

'*Duke*. Is she not drunk too?

2 *Con*. A little gilded o'er, sir.'

For 'grand liquor,' Warburton conjectured and Theobald read 'grand 'lixir,' referring to the *aurum potable* of the alchemists, which was supposed to restore youth and confer immortality. This is no doubt the reference, but there is no need to alter the reading.

282, 283. *in such a pickle . . . that*, &c. Compare Hamlet, iii. 4, 41,

'Such an act

That blurs the grace and blush of modesty.'

283. *will never out*. For the ellipsis of the verb of motion in such cases, see Abbott, § 405.

288. *a sore one*. Steevens points out that the same quibble is to be found in 2 Henry VI, iv. 7. 9, 'Mass, 'twill be sore law, then; for 'he was thrust in the mouth with a spear, and 'tis not whole yet.'

289. *a strange thing as*, that is, 'as strange a thing as.' For the omission of the first 'as' in such cases, see 1 Henry IV, iii. 2. 168,

'A mighty and a fearful head they are

As ever offered foul play in a state.'

298. *bestow*, stow away, dispose of. See 2 Kings v. 24.

301. *poor cell*. See i. 2. 20.

303. *I not doubt*. See ii. 1. 116.

308. *nuptial*. Shakespeare always uses the singular form, except in *Othello*, ii. 2. 8, where however, 'nuptialls' is the reading of the quartos only; and *Pericles*, v. 3. 80

310. *retire me*. 'Retire,' like 'repent,' 'remember,' 'endeavour,' and many other words has become intransitive from having been formerly reflexive.

315. *so expeditious that*. See above, 269, 270.

316. *chick*. See iv. 1. 184.

# NOTES.

## ACT I.

### Scene I.

The play was first printed in the folio of 1623, where it is divided into Acts and Scenes.

1. *upon this fashion*, after this fashion. See ii. 4. 56.

1, 2. *bequeathed me by will*. This is the reading of the folios, in which we may either understand 'bequeathed' as a participle or as the past tense. In the latter case we must supply the nominative 'he' or 'my father.' In the former a stronger stop must be placed at 'fashion.' For instances of the omission of the nominative see v. 4. 153, Abbott, § 399; Hamlet, ii. 2. 67; Lear, ii. 4. 42, 293, &c., and the notes on those passages. Johnson would put a full stop at 'me.' Warburton substitutes 'my father' for 'fashion.'

2. *poor a thousand*. For this transposition of the indefinite article see Abbott, § 422; The Tempest, iv. 1. 123, 'So rare a wonder'd father.'

3. *on his blessing*, as a condition of obtaining his blessing. So Heywood, The English Traveller (Works, iv. 49): 'This doe vpon my blessing.' Compare Othello, ii. 3. 178:

'Speak, who began this? on thy love, I charge thee.'

And better, Timon of Athens, iii. 5. 87:

'Urge it no more,

On height of our displeasure.'

*Ib. to breed*, to educate, bring up. Compare The Merchant of Venice, ii. 1. 3:

'The burnish'd sun,

To whom I am a neighbour and near bred.'

And Measure for Measure, iv. 2. 135: 'A Bohemian born, but here nursed up and bred.'

4. *Jaques*. In the last scene where only he appears he is called 'Second Brother' in the folios, to avoid confusion with the melancholy Jaques.

5. *he keeps at school*. For 'school,' in the sense of university, compare Hamlet, i. 2. 113:

'For your intent

In going back to school in Wittenberg,

It is most retrograde to our desire.'

5. *goldenly*. Compare Macbeth, i. 7. 33:

'He hath honour'd me of late; and I have bought  
Golden opinions from all sorts of people.'

*Ib.* *profit*, proficiency.

11. *manage*, the training and breaking in of a horse, from Fr. *manéger*.  
Compare I Henry IV, ii. 3. 52:

'Speak terms of manage to thy bounding steed.'

And Richard II, iii. 3. 179.

16. *dearly hired*. For the omission of 'are' see Hamlet, iii. 3. 62:

'But 'tis not so above;

There is no shuffling, there the action lies  
In his true nature; and we ourselves compell'd,  
Even to the teeth and forehead of our faults,  
To give in evidence.'

And Abbott, § 403.

13. *the which*. See The Tempest, i. 2. 137; Abbott, § 270.

15. *countenance*, favour, regard, patronage. Compare Coriolanus, v. 6. 40:  
'He waged me with his countenance, as if  
I had been mercenary.'

And Hamlet, iv. 2. 16: 'Ay, sir, that soaks up the king's countenance, his rewards, his authorities.'

16. *hinds*, servants (A. S. *hina*), or farm-labourers. It is used still in the North for a farm bailiff. Chaucer (Prologue, l. 603) spells the word 'hynne':  
'Ther nas ballif, ne herde, ne other hyne,

'That they ne knewe his sleight and his covyne.'

Compare Merry Wives of Windsor, iii. 99: 'A couple of Ford's knaves, his hinds, were called forth by their mistress to carry me in the name of foul clothes to Datchet-laue.'

*Ib.* *bars me*, excludes me from.

17, 18. *mines my gentility*, undermines the gentleness of my birth and so destroys it. For 'mine' in this sense see Hamlet, iii. 4. 148:

'Whiles rank corruption, mining all within,  
Infects unseen.'

26. *what make you here?* what do you here? As in Hamlet, i. 2. 164:

'And what make you from Wittenberg, Horatio?'

For the play upon the words 'make' and 'mar,' and the two senses of 'make,' compare Love's Labour's Lost, iv. 3. 190-192:

'King. What makes treason here?

Cost. Nay, it makes nothing, sir.

King.

If it mar nothing neither,

The treason and you go in peace away together.'

29. *Marry*, an exclamation, from the name of the Virgin Mary, used as an oath. Here it keeps up a poor pun upon 'mar.'

- 31, 32. *be naught awhile*, as explained by Warburton, 'is only a north-country proverbial turne, equivalent to a *mischiefe on you*.' Mason supported Warburton's explanation by a reference to Ben Jonson's *Bartholomew Fair*, ii. 1: 'Leave the bottle behind you, and be curs'd awhile.' Gifford, in his note on this last-mentioned passage, quotes further *A Tale of a Tub*, ii. 1: 'Peace, and be naught I' And Steevens refers to an instance of the whole phrase in the old interlude of *The Storie of King Darius* (1565):

'Come away, and be nought awhile,  
Or surely I will you both defyle.'

33. Referring to Luke xv. The story of the prodigal son was exhibited in puppet shows (see *Winter's Tale*, iv. 3. 103), and was the subject of the decorations of walls (2 *Henry IV*, ii. 1. 157).

34. *what prodigal portion have I spent?* what portion have I prodigally spent? See ii. 3. 39.

39. *him I am before*, he whom I am before. Compare *The Tempest*, v. 1. 15:

'But chiefly  
Him that you term'd, sir, "The good old Lord,  
Gonzalo."'

And *Hamlet*, ii. 1. 42. See Abbott, § 208.

41. *The courtesy of nations*. This expression led Theobald to conjecture that 'courtesy' was the true reading in a very similar passage in *Lear*, i. 2. 4:

'Wherefore should I  
Stand in the plague of custom, and permit  
The curiosity of nations to deprive me,  
For that I am some twelve or fourteen moonshines  
Lag of a brother.'

45. *your coming before me is nearer to his reverence*, the fact of your being the eldest born brings you nearer in descent to our father, and so to the respect due to him.

47. *What, boy?* Oliver attempts to strike him, and Orlando in return seizes him by the throat.

48. *too young*, too raw and inexperienced in trials of strength. It occurs in just the contrary sense in *Much Ado about Nothing*, v. 1. 119. 'Had we fought, I doubt we should have been too young for them.'

51. *I am no villain*, no serf or bondman; with a play on the other meaning. See note on *Lear*, iii. 7. 79, and *Lucrece*, 1338:

'The homely villain court'sies to her low.'

57. *for your father's remembrance*, for the sake of your father's memory.

65. *such exercises as may become a gentleman*. Compare *Two Gentlemen of Verona*, i. 3. 30-33:

'There shall he practise tilts and tournaments,  
Hear sweet discourse, converse with noblemen,

And be in eye of every exercise  
Worthy his youth and nobleness of birth.'

66. *allottery*, portion.

*Ib.* *testament*, will.

67. *go buy*. See i. 2. 223, and Hamlet, i. 5. 132, and note :

"And for my own poor part,  
Look you, I'll go pray.'

77. *spoke*. See Abbott, § 343, and note on Lear, i. 1. 228.

78. *grow upon*, encroach. Compare Julius Cæsar, ii. 1. 107 :

'Here, as I point my sword, the sun arises,  
Which is a great way growing on the south.'

79. *rankness*, luxuriant growth, exuberance ; hence, insolence.

82. *wrestler*, spelt 'wrastler' in the folios, and so pronounced. Cotgrave (Fr. Dict.) gives 'Luicter, to wrastle, to struggle, or strue with.' In the Authorised Version of 1611 we find, Gen. xxx. 8, 'With great wrastlings haue I wrastled with my sister, and I haue prevailed.' In other passages the modern spelling occurs, as I believe it does uniformly throughout the Geneva Version of 1560.

95. *good leave*, ready permission. See Merchant of Venice, iii. 2. 326 :

'Since I have your good leave to go away,  
I will make haste.'

And I Henry IV, i. 3. 20 :

'You have good leave to leave us.'

100. *she*. The first folio has 'hee.'

101. *or have died to stay behind her* ; that is, if forced to stay behind her. See Abbott, § 356.

106. *the forest of Arden*. The scene is taken from Lodge's novel. The ancient forest of Ardenne gave its name to the département in the N.E. of France on the borders of Belgium.

107. *a many*. Compare Henry V, iv. 1. 127 : 'Then I would he were here alone ; so should he be sure to be ransomed, and a many poor men's lives saved.' See note on Merchant of Venice, iii. 5. 53 (Clar. Press ed.), and Abbott, § 87.

109. *flee the time*, make it pass swiftly. An instance of Shakespeare's habit of forming verbs from adjectives. See note on 'bold,' Lear, v. 1. 26.

110. *the golden world*, or the golden age. See Ovid, Met. i.

111. *What*. See above, line 47, and note on Lear, i. 4. 326.

117. *shall acquit him well*, will have to acquit himself well. See v. 1. 11, and Abbott, § 315.

121. *intendment*, intention, purpose. Compare Venus and Adonis, 222 :

'And now she weeps, and now she fain would speak,  
And now her sobs do her intendments break.'

And Henry V, i. 2. 144 :

'We do not mean the coursing snatchers only,  
But fear the main intendment of the Scot.'

126. *by underhand means*, because of the obstinacy which he attributes to him.

128. *it is the stubbornest, &c.* Compare Macbeth, i. 4. 58 : 'It is a peerless kinsman.' There is here too something of the familiarity we observed there, though in Oliver it is contemptuous. See iii. 5. 112, and Henry V, iii. 6. 70, quoted below in note on line 134.

129. *emulator*, in a bad sense, as 'emulation' is used in Troilus and Cressida, ii. 2. 212 :

'Whilst emulation in the army crept.'

And Julius Cæsar, ii. 3. 14 :

'My heart laments that virtue cannot live  
Out of the teeth of emulation.'

130. *contriver*, plotter. Compare Macbeth, iii. 5. 7 :

'The close contriver of all harms.'

And Julius Cæsar, ii. 1. 158 :

'I think it is not meet  
Mark Antony, so well beloved of Cæsar,  
Should outlive Cæsar: we shall find of him  
A shrewd contriver.'

132. *as lief*, as gladly, as willingly. So Hamlet, iii. 2. 4 : 'I had as lief the town-crier spoke my lines.'

133. *thou wert best*. See note on The Tempest, i. 2. 367.

134. *grace himself on thee*, get himself honour or reputation in the contest with thee. See v. 2. 52, and Henry V, iii. 6. 71 : 'Why, 'tis a gull, a fool, a rogue, that now and then goes to the wars, to grace himself at his return into London under the form of a soldier.'

135. *fractise*, plot. See note on Lear, iii. 2. 57.

140. *anatomize*, expose him, lay his faults bare. See ii. 7. 56. The first and second folios have 'anathomize.'

143. *his payment*, his punishment. Compare 1 Henry IV, ii. 4. 213 : 'I have peppered two of them: two I am sure I have paid.'

147. *gamester*, a young frolicsome fellow. See Henry VIII, i. 4. 45 : 'You are a merry gamesier, my lord Sands.' Cotgrave (Fr. Dict.) has 'loueur: m. A player, gamester; dallier, sporter.'

148. *than he*, loosely used for 'than him.' Compare Merry Wives of Windsor, iv. 4. 87 :

'And he my husband best of all affects.'

85 'who' for 'whom' in The Tempest, i. 2. 80; Lear, i. 4. 26: 'I' for 'me' in this play, i. 2. 15: 'we' for 'us' in Hamlet, i. 4. 54.

149. *full of noble device*, of noble conceptions and aims.



149, 150. In a copy of the fourth folio which formerly belonged to Steevens, he has marked these lines as descriptive of Shakespeare himself.

150. *of all sorts*, of all classes Compare 'all sorts and conditions of men.

*Ib. enchantingly*, as if under the influence of a charm or fascination.

151. *in the heart* or affection. Compare Much Ado about Nothing, ii.

1. 328: 'My cousin tells him in his ear that he is in her heart.'

152. *misprised*, treated with contempt, despised. Fr. *mépriser*. See i.,

2. 165, and compare Troilus and Cressida, iv. 5. 74:

'Tis done like Hector; but securely done,

A little proudly, and great deal misprizing

The knight opposed':

where the folios read 'disprising.' Cotgrave (Fr. Dict.) gives 'Mespriser. To disesteeme, contennine, disdaine, despise, neglect, make light of, set nought by.'

154. *kindle*, incite. Compare Macbeth, i. 3. 121:

'That trusted home

Might yet enkindle you unto the crown.'

*Ib. thither*, that is, to the wrestling match.

155. *go about*, set about, attempt. See Much Ado about Nothing, i. 3.

12: 'I wonder that thou, being, as thou sayest thou art, born under Saturn, goest about to apply a moral medicine to a mortifying mischief.'

### Scene II.

1. *sweet my coz*. Compare 'Good my brother.' Hamlet, i. 3. 46; 'sweet my mother,' Romeo and Juliet, iii. 5. 200; Abbott, § 13. And for 'coz' instead of 'cousin,' see below, line 21, and Macbeth, iv. 2. 14: 'My dearest coz.'

3 '1,' omitted in the old copies, was inserted in Rowe's second edition.

5. *learn*, teach. Compare The Tempest, i. 2. 366:

'The red plague rid you

For learning me your language.

8 so, provided that. Compare Romeo and Juliet, iii. 5. 18:

'I am content so thou wilt have it so.'

The full phrase is 'be it so,' as in Midsummer Night's Dream, i. 1. 39:

'Be it so she will not here before your grace

Consent to marry with Demetrius.'

11 so . . . as. Compare Macbeth, i. 2. 43:

'So well thy words become thee as thy wounds.'

And Hamlet, ii. 1. 82:

'And with a look so piteous in purport

As if he had been loosed out of hell

To speak of horrors—he comes before me.'

We now use 'as . . . as,' except in cases requiring special emphasis.

*Ib. tempered*, composed. 'To temper' is to blend together the ingredients of a compound. Compare Hamlet, v. 2. 339:

'It is a poison temper'd by himself.'

And Cymbeline, v. 5. 250:

'The queen, sir, very oft importuned me  
To temper poisons for her.'

Also Exodus xxix. 2: 'Cakes unleavened tempered with oil.'

15. *but I*. See below, l. 250, and compare 'than he,' i. 1. 148.

• *Ib. nor none*. For the double negative see below, l. 24, 'nor no further in sport neither.'

16. *like*, likely. See iv. 1. 61.

18. *render thee*, give thee back, return thee. See ii. 5. 24.

25. *a pure blush*, that has no shame in it.

*Ib. come off*, get off, escape, as from a contest. So Troilus and Cressida, i. 3. 381:

'If the dull brainless Ajax come safe off.'

• 28. *the good housewife Fortune*. Compare Antony and Cleopatra, iv. 15. 44:

'No, let me speak; and let me rail so high,  
That the false housewife Fortune break her wheel,  
Provoked by my offence.'

Johnson thought that Shakespeare has confused Fortune and her wheel with the Destiny that spins the thread of life. The wheel of Fortune, however, is not a spinning wheel but a rolling and unsteady thing, the symbol of her own inconstancy. What Shakespeare understood by the ancient representations of Fortune he has made Captain Fluellen expound in Henry V, iii. 6. 32-40. Compare also Hamlet, ii. 2. 515-519.

35. *honest*, virtuous. See Hamlet, iii. 1. 103, and below, iii. 3. 21.

36. *ill-favouredly*, in an ugly manner. See iii. 2. 244. The adjective occurs in iii. 5. 53, and Genesis xli. 3. &c. For 'favour' as denoting personal appearance, see iv. 3. 85; Richard II, iv. 1. 168; Macbeth, i. 5. 73.

39. *Enter Touchstone*. In the folios it is 'Enter Clowne.'

42. *flout*, mock, scoff at. Compare Midsummer Night's Dream, iii. 2. 327:

'Why will you suffer her to flout me thus?'

Cotgrave (Fr. Dict.) gives 'Brocarder. To quip, cut, gird, reach over the thumbs; ieast at; flout, mocke, scoffe, deride, or gibe at.'

45. *natural*, an idiot. So The Tempest, iii. 2. 37: 'That a monster should be such a natural!'

• 48, 49. *perceiveth . . . and hath sent*. Malone inserted 'and.' The first folio reads 'perceiveth,' which was altered in the later folios into 'perceiving.'

49. *to reason*, to discourse, talk. So Merchant of Venice, ii. 8. 27:

'I reason'd with a Frenchman yesterday.'

50. *whetst ne of the wits*. The title of Robert Recorde's Arithmetic is The Whetstone of Witte.

51. *wit! whither wander you?* 'Wit, whither wilt?' was a proverbial expression. See iv. 1. 145.

60, 61. *and yet was not the knight forsworn*. Boswell has shewn that the joke, such as it is, occurs in the old play Damon and Pithias (Dodsley's Old English Plays, iv. 60, ed. Hazlitt):

'I haue taken a wise othe on him: haue I not, trow ye,

To trust such a false knave upon his honestie?

As he is an honest man (quoth you?) he may bewray all to the kinge,

And breke his oth for this never a whit.'

75 'The folios give this speech to Rosalind; Theobald assigned it to Celia. Capell proposed to remove the difficulty by reading 'Ferdinand' for 'Frederick' in l. 74. In the folios the banished Duke is called in the stage directions 'Duke Senior.'

*It is enough to honour him: enough!* Hanmer's reading. The folios have 'is enough to honor him enough: speake, &c.'

76. *taxation*, satire, censure. For the verb 'tax,' see ii. 7. 71. 'Taxing' occurs in ii. 7. 86. Compare Hamlet, i. 4. 18:

'This heavy-headed rascal east and west

Makes us traduced and tax'd of other nations.'

80. Perhaps referring to some recent inhibition of the players. See Hamlet, ii. 2. 346.

*It's troth*, faith; A. S. *tréowð*. See iii. 2. 265.

85 *will put on us*, will pass off upon us, address us with, communicate to us. Compare Measure for Measure, ii. 2. 133:

'Why do you put these sayings upon me?'

Twelfth Night, v. 1. 70:

'But in conclusion put strange speech upon me.'

See also Hamlet, i. 3. 94.

91. *colour* is used for 'kind,' 'nature,' in Lear, ii. 2. 145:

'This is a fellow of the self-same colour

Our sis'er speaks of':

where the quartos actually read 'nature.'

94. *destinies decree*. The folios have 'destinies decrees,' one out of many instances in which by a printer's error an 's' has been added to a word, and by no means to be regarded as an example of the old northern plural in 's,' which so far as Shakespeare is concerned is a figment of grammarians. See i. 3. 59, ii. 7. 198, and Sidney Walker's Critical Examination of the Text of Shakespeare, Art. xxxviii.

95. *laid on with a trowel*, coarsely, clumsily; as gross flattery is said to be.

96. *if I keep not my rank*. The jest is repeated in *Cymbeline*, ii. 1. 17:

‘Clo. Would he had been one of my rank!’

*Sec. Lord [Aside]*. To have smelt like a fool.’

98. *amaze*, confound, confuse. The word ‘amazement’ was originally applied to denote the confusion of mind produced by any strong emotion, as in *Mark* xiv. 33: ‘and began to be sore amazed, and to be very heavy.’

102, 103. *is yet to do*, or to be done. For this use of the infinitive active compare *The Tempest*, iii. 2. 106:

‘And that most deeply to consider is

The beauty of his daughter.’

*Othello*, i. 2. 19: ‘’Tis yet to know.’ *Twelfth Night*, iii. 3. 18: ‘What’s to do?’

106. *There comes*. See v. 2. 67 and *Abbott* § 335.

108. *proper*, handsome. See iii. 5. 51. In this sense the parents of *Moses* saw that he was ‘a proper child,’ *Hebrews* xi. 23.

110. *With bills on their necks*. Farmer would make these words part of *Le Beau*’s speech, and *Dyce* adopted the arrangement. For the phrase ‘on their necks,’ Farmer quotes from *Lodge*’s novel, ‘Thus perplexed lived poore Gammeade, while on a day, sitting with Aliena in a great dumpe, she cast up her eye, and saw where Rosader came pacing towards them with his forrest bill on his necke’ (p. 84). The same play upon the two senses of the word ‘bill’ occurs in *Much Ado about Nothing*, iii. 3. 191: ‘We are like to prove a goodly commodity, being taken up of these men’s bills.’ And *2 Henry VI*, iv. 7. 135: ‘My lord, when shall we go to Cheapside and take up commodities upon our bills?’

117. *dole*, grief, lamentation; *Fr. deuil*. So *Hamlet*, i. 2. 13:

‘In equal scale weighing delight and dole.’

126. *I promise thee*, I assure thee. See *The Merchant of Venice*, iii. 5. 3: ‘Therefore, I promise ye, I fear you.’

127. *any, any one*. So in *Measure for Measure*, i. 1. 23:

‘If any in Vienna be of worth

To undergo such ample grace and honour,

It is Lord Angelo.’

And *Henry V*, iv. 3. 66:

‘And hold their manhoods cheap whiles any speaks

That fought with us upon Saint Crispin’s day.’

‘Compare every,’ v. 4. 164.

• *Ib. see*. Theobald, after Warburton, read ‘set.’

• *Ib. broken music*, was first explained by Mr. Chappell (*Popular Music of the Olden Time*, p. 246) as the music of a string band. But he has since altered his opinion, and has kindly favoured me with the following explanation. Some instruments, such as viols, violins, flutes, &c., were formerly

made in sets of four, which when played together formed a 'consort.' If one or more of the instruments of one set were substituted for the corresponding ones of another set, the result was no longer a 'consort' but 'broken music.' The expression occurs in *Henry V*, v. 2. 263: 'Come, your answer in broken music; for thy voice is music, and thy English broken.' And Bacon, *Essay xxxvii*. p. 156: 'I understand it, that the Song be in Quire, placed aloft, and accompanied with some broken Musicke.'

135. *entreated*, prevailed upon by entreaty, persuaded.

139. *successfully*, as if he would win. The adverb is similarly used for the adjective in *The Tempest*, iii. 1. 32: 'You look wearily.'

144. *such odds in the man*, such advantage on the side of the wrestler Charles. There is no necessity for changing 'man' to 'men' with Hamner. For 'odds' in the sense of advantage or superiority compare *Love's Labour's Lost*, i. 2. 183: 'Cupid's butt-shaft is too hard for Hercules' club; and therefore too much odds for a Spaniard's rapier.'

149. *the princess calls*. This is the reading of the folios, which was changed by Theobald to 'the princesses call,' on account of what Orlando says, 'I attend them &c.' But it is Celia who gives the order, and it may be that Orlando in his reply is thinking of Rosalind, and is made to say 'them' designedly. In either case there is a difficulty. For if 'princess' is for 'princesses' as Sidney Walker and Dyce held (see *The Tempest*, i. 2. 173, and below, ii. 2. 10), then 'calls' is an error of the scribe or printer.

159, 160. *your eyes . . . your judgement*. Hamner, adopting Warburton's conjecture, read 'our eyes . . . our judgement.' But the meaning is, 'If you used the senses and reason which you possess.'

165. *misprised*. See i. 1. 152.

166. *might*, used for 'may,' as in *Hamlet*, i. 1. 77.

X 168. *wherein*. Johnson proposed '~~therein~~,' and M. Mason 'hercin.' The construction is loose, and we must supply as antecedent some such expression as 'in this business,' or as Malone suggests 'of my abilities.' Knight takes 'wherein' as equivalent to 'because' or 'in that,' and the 'hard thoughts' to refer not to what the ladies had already said, but to what they might think of him for refusing their request. This would make very good sense, but it is not the meaning of 'wherein.' Mr. Spedding would omit 'wherein' altogether.

*Ib. me*, used as a reflexive pronoun. Abbott, § 223.

*Ib. much guilty*. 'Much' by itself is not now commonly used with adjectives. Compare 2 *Henry IV*, iv. 4. 111: 'I am much ill.' And *Timon of Athens*, iii. 4. 30: 'Tis much deep.'

171. *gracious*, looked upon with favour. So 3 *Henry VI*, iii. 3. 117:

'But is he gracious in the people's eye?'

174. *only in the world*, &c. 'Only' is here transposed, as in v. 3. 11. We should say 'I only fill up a place in the world.'

185. *working*, operation, endeavour. Compare 2 *Henry IV*, iv. 2. 22: '

'The very opener and intelligencer  
Between the grace, the sanctities of heaven  
And our dull workings.'

190. *You mean to mock me after.* Theobald conjectured 'An you'; Mason 'If you'. The former reading is very plausible, as it may easily have been corrupted by the printers, who regarded 'Orl. And' as part of the stage direction 'Orland.' But no change is absolutely necessary.

191. *come your ways*, come on. For other instances of this see ii. 3. 66, iv. 1. 158, and note on *The Tempest*, ii. 2. 76. 'Ways' is the old genitive used adverbially as Germ. *weges*.

191. *thy speed*, thy good fortune; A. S. *spéd*.

197. *who should down*. For the ellipsis of the verb of motion before an adverb of direction see *Hamlet*, iii. 3. 4:

'And he to England shall along with you.'

*Julius Cæsar*, iii. 1. 119: 'Shall we forth?'

199, 200. *I am not yet well breathed*, am not yet in full breath, have not got my wind. Compare Fr. *mis en haleine*, and *Love's Labour's Lost*, v. 2. 659:

'A man so breathed, that certain he would fight; yea  
From morn till night.'

205. *Rowland*. The first folio has 'Roland.'

209. *still*, constantly. See note on *The Tempest*, i. 2. 229: 'The still-vex'd Bermoothes.'

210. *shouldst*. We should now use 'wouldst' in such a clause. See *Merchant of Venice*, i. 2. 100: 'You should refuse to perform your father's will, if you should refuse to accept him.'

216. *calling*, appellation, name.

220. *known this young man his son*, that is, to be his son. Compare *Two Gentlemen of Verona*, v. 2. 21:

'She needs not, when she knows it cowardice.'

221. *unto*, in addition to. Compare *Macbeth*, iii. 1. 52:

'And to that dauntless temper of his mind  
He hath a wisdom that doth guide his valour.'

223. *go thank*. See i. 1. 67.

225. *sticks me at heart*, stabs me to the heart. See *Troilus and Cressida*, iii. 2. 202: 'To stick the heart of falsehood.' Others take 'stick' in the sense of 'to be fixed.'

227. *justly*, exactly. Compare the use of 'righteously,' above, i. 11.

*Ib. all*. Omitted by Capell. Sidney Walker conjectured 'excell'd' for 'exceeded.' Hanmer read 'as you've here exceeded promise.'

229. *out of suits with fortune*, not wearing the livery of fortune, out of her service. Or it may mean one to whose entreaties fortune grants no favours, with a play upon the other meaning of the word.

220. *could give more*, would willingly give more. Antony says of Fulvia, Antony and Cleopatra, i. 2. 131:

'She's good, being gone;

The hand could pluck her back that shoved her on.'

222. *my better parts*. Compare Macbeth, v. 8. 18:

'Accursed be that tongue that tells me so,

For it hath cow'd my better part of man!'

234. *a quintain*. The spelling of the folios is 'quintine.' Hasted, in his History of Kent (ii. 224), says, 'On *Ofham green* there stands a *Quintin*, a thing now rarely to be met with, being a machine much used in former times by youth, as well to try their own activity as the swiftness of their horses in running at it. . . . The cross-piece of it is broad at one end, and pierced full of holes; and a bag of sand is hung at the other and swings round, on being moved with any blow. The pastime was for the youth on horseback to run at it as fast as possible, and hit the broad part in his career with much force. He that by chance hit it not at all, was treated with loud peals of derision; and he who did hit it, made the best use of his swiftness, least he should have a sound blow on his neck from the bag of sand, which instantly swang round from the other end of the quintin. The great design of this sport was to try the agility both of horse and man, and to break the board, which whoever did, he was accounted chief of the day's sport.' In Brand's Popular Antiquities (ii. 163, 164, Bohn's Antiq. Library), where the above passage is quoted, it is stated, on the authority of Bishop Kennett, that running at the quintain was a favourite sport at country weddings in Oxfordshire as late as the end of the seventeenth century. (See Kennett's Parochial Antiquities, pp. 18, 19; Plot's Natural History of Oxfordshire, R 204.) Fitzstephen, quoted by Stow (Brand, Pop. Ant. i. 177), gives an account of an Easter amusement of his time which was a kind of water quintain. The quintain described by Strutt (Sports and Pastimes, iii. 1) 'was in the likeness of a Turk or a Saracen, armed at all points, bearing a shield upon his left arm, and brandishing a club or a sabre with his right.' In this case the object was to strike the figure in such a manner as to prevent it from swinging round and striking the tilter with the sabre. There is given in Du Cange a Low Latin word, *Quintana*, which is found in Italian in the same form, and in French as *quintaine*. Cotgrave (Fr. Dict.) gives a further modification: '*Quintaine*: f. A *Quintane* (or *Whintane*) for countrey youths to runne at.' Mr. Skeat has pointed out to me a passage in Chaucer (Prologue to Manciple's Tale, l. 16974, Percy Soc. ed.):

'Now, swete sir, wol ye joust atte fan?'

where the fan is the quintain. The game is supposed to have come down to us as the representative of the ancient *palatia* or *exercices* of the Roman soldiery, and if so it may have derived its name from *quintana*, the principal street of the camp, where the market was held. Roberts, in his Cambrian

Popular Antiquities, claims for the game a Welsh origin, and for the word a Welsh etymology, deriving it from *gwyntyn*, a vane, which, however, is not a word recognised in any Welsh dictionary to which I have had access.

234. *lifeless*. The first folio has 'huelesse,' as in all the other passages in which the word occurs.

239. *Have with you*, come along. See *Othello*, i. 2. 53; and compare *Hamlet*, i. 4. 89, 'Have after.'

247. *condition*, temper, frame of mind, disposition. Compare *Richard III.*, iv. 4. 157:

'Madam, I have a touch of your condition,  
Which cannot brook the accent of reproof.'

And Lyly, *Euphues and his England* (ed. Arber), p. 340: 'In complection of pure sanguine, in condition a right Sainte.'

248. *misconstrues*. The folios spell it 'misconsters,' as it was pronounced.

249. *humorous*, capricious. Compare 2 *Henry IV.*, iv. 4. 34:

'As humorous as winter, and as sudden  
As flaws congealed in the spring of day.'

250. *I*. See above, l. 15.

255. *lessor*. This is Mr. Spedding's conjecture for the reading of the folios 'taller,' which is obviously wrong. Pope read '*shorter*,' Malone '*smaller*,' Staunton '*lower*.' In i. 3. 112, *Rosalind* says of herself, 'Because that I am more than common tall,' and in iv. 3. 86, 87, *Celia* is identified by *Oliver* as

'the woman low  
And browner than her brother.'

Possibly the error was one of the author rather than of the printer.

262. *argument*, cause, occasion. See iii. 1. 3, and compare *Hamlet*, iv. 4. 54:

'Rightly to be great  
Is not to stir without great argument.'

265. *on my life*. Compare *Winter's Tale*, v. 1. 43:

'Who, on my life,

Did perish with the infant.'

267. *in a better world*, in a better age or state of things. See i. 1. 110, 'the golden world'; and *Richard II.*, iv. 1. 78:

'As I intend to thrive in this new world.'

Also, *Cotiolanus*, iii. 3. 135:

'There is a world elsewhere.'

269. *I rest*. Compare *Macbeth*, i. 6. 20: 'We rest your hermits.'

*Ib.* *bounden*, obliged. Compare *King John*, iii. 3. 29:

'I am much bounden to your Majesty'

270. *from the smoke into the smother*, out of the frying-pan into the fire. 'Smother' is the thick stifling smoke of a smouldering fire. Bacon uses 'to



pass in smother' for 'to be stifled,' in Essay xxvii. p. 112; and 'to keep in smother' for 'to stifle,' in Essay xxxi. p. 134.

### Scene III.

11. *for my child's father*, my husband that is to be. Rowe, from prudish motives, altered this to 'my father's child,' and the change was approved by Coleridge.

12. *this working-day world*, this common condition of things. Compare Antony and Cleopatra, i. 2. 55: 'Prithee, tell her but a worky-day fortune.'

16. *coat*, used of a woman's garment, as in the Authorised Version of Canticles, v. 3.

18. *Hem them away*. So Much Ado about Nothing, v. 1. 16: 'Cry hem when he should groan.'

25. *on such a sudden*, so suddenly. Shakespeare uses 'on a sudden,' 'of a sudden,' and 'on the sudden,' elsewhere, but not 'on such a sudden.'

31. *hated his father dearly*, excessively. Compare Hamlet, iv. 3. 43:

'As we dearly grieve

For that which thou hast done.'

34. *doth he not deserve well?* that is, to be hated. Rosalind takes the words in another sense.

38. *With your safest haste*, with speed which is your best security.

39. *cousin*, used for 'mece,' as in Twelfth Night, i. 3. 1, 5, Sir Toby exclaims, 'What a plague means my mece.' And Maria in her answer says, 'Your cousin, my lady.' See Hamlet, i. 2. 64.

40. *best*. See note on The Tempest (Clar. Press ed.), ii. 2. 91.

50. *purgation*, exculpation. See Winter's Tale, iii. 2. 7:

'Let us be clear'd

Of being tyrannous, since we so openly

Proceed in justice, which shall have due course,

Even to the guilt or the purgation.'

54. *the likelihood*, the probability of my being a traitor. The first folio has 'likelihoods,' another instance of a common error in that volume to which attention has been called in the note on i. 2. 93.

62. *To think*, as to think. For the omission of 'as' compare Merchant of Venice, iii. 3. 10:

'I do wonder,

Thou naughty gaoler, that thou art so fond

To come abroad with him at his request.'

Lear, i. 4. 40, 41; ii. 4. 278, 279. Abbott, § 281.

67. *remorse*, tender feeling, compassion; not compunction. See The Tempest, v. 1. 76:

'You, brother mine, that entertain'd ambition,

Expell'd remorse and nature.'

68. *that time*, at that time, then. Compare Antony and Cleopatra, ii. 5. 18 :

‘That time—O times!—

I laughed him out of patience.’

See Abbott, § 202.

70. *still*. See i. 2. 209.

72. *Juno’s swans*. No commentator appears to have made any remark upon this, but it may be questioned whether for ‘Juno’ we ought not to read ‘Venus,’ to whom, and not to Juno, the swan was sacred. In Ovid’s *Metam.* x. 708, 717, 718, the same book which contains the story of Atalanta, who is mentioned in this play, and of Adonis, Venus is represented in a chariot drawn by swans.

75. *patience*, a trisyllable, as in *Much Ado about Nothing*, v. 1. 280.

‘I know not how to pray your patience.’

78. *show*, appear. Compare *Merchant of Venice*, ii. 2. 193 :

‘But where thou art not known, why, there they show  
Something too liberal!’

And for the thought, Antony and Cleopatra, ii. 3. 28 :

‘Thy lustre thickens,

When he shines by.’

Delius quotes from Lodge’s novel (*Collier’s Shakespeare’s Library*, i. 29) : ‘Thou, fond girl, measurest all by present affection, and as thy heart loves, thy thoughts censure; but if thou knowest that in liking Rosalind thou hatchest up a bird to pecke out thine owne eyes, thou wouldst intreat as much for hir absence as now thou delightest in her presence.’

90. *Thou hast not, cousin*. To mend the metre Stevens proposed to read ‘Indeed, thou hast not, cousin’; but in cases where a line is divided between two speeches the metre is frequently faulty either by excess or defect.

93. *No, hath not?* ‘This is the punctuation of the folios, and is essentially the same as that of Rowe, who put a note of interrogation at ‘No.’ Singer would read ‘No hath not’ as an exclamation, regarding it as an example of an idiom of which Mr Arrowsmith (*Notes and Queries*, 1st ser. vii 523) gives several instances, such as ‘No had?’ for ‘Had you not?’ ‘No does?’ for ‘Does it not?’ ‘No dyd?’ for ‘Did you not?’ ‘No will?’ for ‘Will you not?’ ‘No could ye?’ for ‘Could ye not?’ but it will be at once seen that the addition of the second negative in ‘No hath not’ makes this phrase unlike the others.

94 *Which teacheth thee that thou and I am one*. Theobald mended what he considered was faulty in sense and grammar by reading ‘me’ for ‘thee’ and ‘are’ for ‘am.’ Johnson considered the former change unnecessary; for, said he, ‘where would be the absurdity of saying, You know not the law which teaches you to do right?’ No one would now think of writing, ‘thou and I am,’ but as it is an instance of a construction of

frequent occurrence in Shakespeare's time, by which the verb is attracted to the nearest subject, it should not be altered. See Ben Jonson, *The Fox*, ii. 1: 'Take it or leave it, howsoever, both it and I am at your service.' And Cynthia's Revels, i. 1: 'My thoughts and I am for this other element, water.'

98. *bear*, carry, take. So in *Comedy of Errors*, i. 2. 9, giving money to Dromio, Antipholus says:

'Go bear it to the Centaur, where we host.'

99. *change*, change of condition, altered fortunes. So the first folio. The later folios read 'charge,' that is, the burden attaching to such an altered condition.

109. *umber*, a brown colour or pigment, said to be so called from Umbria where it was first found.

*Ib. smirch*, to besmear, and so darken. The second folio reads 'smitch,' the third and fourth 'smutch.' 'Smeech,' 'smutch,' and 'smudge' are other forms of the same word, and are originally connected with 'smear.' Nares regards 'smirch' as a corruption of 'smutch,' but the contrary is more probable. In *Much Ado about Nothing*, iv. 1. 135,

'Who smirched thus and mired with infamy,'

'smirched' is the reading of the quarto; the folios have 'smeered' or 'smeerd.' 'Smirched' occurs besides in *Much Ado about Nothing*, iii. 3. 145, and *Henry V*, iii. 3. 17; and 'unsmirched' is used for 'unsullied' in *Hamlet*, iv. 5. 119: 'the chaste unsmirched brow.'

111, &c. Compare Rosalind's speech in Lodge's novel (p. 32): 'I (thou seest) am of a tall stature, and would very well become the person and apparel of a page. thou shalt bee my mistresse, and I wil play the pian so properly, that (trust me) in what company so ever I come I wil not be discovered. I wil buy me a suite, and have my rapier very handsomly at my side, and if any knave offer wrong, your page wil shew him the poynt of his weapon.'

113. *suit me*, dress myself. Compare *Cymbeline*, v. 1. 23:

'I'll disrobe me

Of these Italian weeds, and suit myself

As does a Briton peasant.'

And *Lear*, iv. 7. 6.

*Ib. all points*, in all points. For the omission of the preposition in such adverbial phrases see iii. 1. 2:

'But were I not the better part made mercy.'

114. *cuttle-axe*, a cutlas. The termination is an instance of a frequent corruption by which a word is altered so as to correspond to a supposed etymology. Other forms of the word, due to the same tendency, are 'cutlace' and 'cutlash.' A cuttle-axe was not an axe at all, but a short sword. The word is formed from a diminutive of the Latin *cultellus*. Florio (It.

Dict.) has 'Coltellaccio, a cutleaxe, a hanger.' Cotgrave gives 'Coutelas : m. A Cuttelas, Courtelas, or short sword, for a man at armes.' Compare Fairfax, Tasso, ix. 82 :

'His curtlaix by his thigh, short, hooked, fine.'

And Henry V., iv. 2. 21 :

'Scarce blood enough in all their sickly veins  
To give each naked curtle-axe a stain.'

Again Lodge in his novel, 'To the Gentlemen Readers,' says, 'Heere you may perhaps finde some leaves of Venus mirtle, but hewen down by a souldier with his curtlaixe.' Spenser, supposing the weapon to be a short axe, wrote (Faery Queene, iv. 2. 42) :

'But speare and curtaxe both vsd Priamond in field.'

In Du Bartas, Historie of Judith (trans. Hudson), book 2, p. 16 (ed. 1611), the word appears in the form 'curtlasse' :

'Aid with a trembling hand the curtlasse drew.'

117. *swashing*, blustering, swaggering. Forby in his Vocabulary of East Anglia gives 'Swash, v. To affect valour; to vapour or swagger'; and the adjective 'Swashy.' The word is undoubtedly an imitative word. To swash is to strike a noisy blow. In Baret's Alvearie we find, 'to swash, or to make a noise with swordes against targets. Concrepare gladijs ad scuta.' Hence a swashbuckler is a swaggerer. Florio (It. Dict.) gives, 'Brauazzo, a roster, swashbuckler, a swaggerer, a flanter.'

118. *mannish*, masculine. So in Troilus and Cressida, iii. 217 :

'A woman impudent and mannish grown.'

Compare Beaumont and Fletcher, Love's Cure, ii. 2 : 'For she's as much too magnish, as he too womanish.' And Sidney, Arcadia, p. 58 (ed. 1598) : 'Yet altogether seemed not to make up that harmony, that Cup'd delights in, the reason whereof might seeme a mannish countenance, which overthrow that lovely sweetnesse, the noblest power of womankind.'

119. *outface it*. See Lear, iv. 1. 54 : 'I cannot daub it further.' For this indefinite use of 'it' see v. 2. 56, and Abbott, § 226.

122. *Ganymede*. These assumed names are taken from the novel, p. 32 : 'Alinda being called Aliena, and Rosalynd Ganymede, they traveled along the vineyardes.'

125. *Aliena*, with the accent on the second syllable.

126. *assay'd*, tried, endeavour'd. So Venus and Adonis, 638 :

'She hath assay'd as much as may be proved.'

134. *go we in*. So the second and later folios. The first folio has 'go in we,' in which case 'content' must be taken as an adjective.

*Ib.* *content*, contentment. Compare Henry VIII, ii. 3. 20 :

'I swear, 'tis better to be lowly born,  
And range with humble livers in content.'

## ACT II.

## Scene I.

1. *exile*, with the accent on the last syllable, as in Richard II, i. 3. 151:

'The dateless limit of thy dear exile.'

But Shakespeare also uses it with the accent on the first syllable, in accordance with modern custom. See Coriolanus, v. 3. 45:

'Long as my exile, sweet as my revenge.'

5. *Here feel we but the penalty of Adam*. The folios read 'not' for 'but,' which is Theobald's conjectural emendation. A similar instance of the interchange of 'not' and 'but,' which is not infrequent, occurs in Coriolanus, ii. 3. 73, where the folios read,

'2. *Cit.* Your owne desert.

*Corio.* I, but mine owne desire.'

Rowe corrected this to 'Ay, not mine own desire.' Again, in Troilus and Cressida, iv. 1. 78, the quarto and folios have 'We'll not commend what we intend to sell.' Jackson substituted 'but' for 'not.' The Duke contrasts the happiness and security of their forest life with the perils of the envious court. Their only suffering was that which they shared with all descendants of Adam, 'the seasons' difference,' for in the golden age of Paradise there was, as Bacon phrases it, 'a spring all the year long.' The old reading has not wanted defenders. ~~White~~ maintained that 'the penalty of Adam' was the curse of labour, from which the Duke and his companions were free. He therefore punctuates as follows:

|| Here feel we not the penalty of Adam:

|| The seasons' difference, as, &c.

. . . . these are counsellors, &c.

There is a certain consistency in this which cannot be claimed by Boswell, who says, 'Surely the old reading is right. Here we feel *not*, do *not* suffer, from the penalty of Adam, the season's difference; for when the winter's wind blows upon my body, I *smile*, and say—.' If the blank thus left by Boswell were filled up it would just contradict what he had said before—

'These are counsellors

That *feelingly* persuade me what I am.'

The Duke's senses therefore did make him conscious that he was man, though what he felt was only 'the seasons' difference.' Milton has the same idea of the change of seasons after the Fall. See Paradise Lost, x. 678, 9:

'Else had the spring

Perpetual smiled on earth with vernal flowers.'

6. *as*, as for instance. See iv. 3. 140. Compare Merchant of Venice, iii. 2. 109:

‘How all the other passions fleet to air,  
As doubtful thoughts, and rash-embraced despair,  
And shuddering fear, and green-eyed jealousy!’

13, 14. *Which, like the toad, &c.* The real toadstone, as known to the ancients, was apparently so called from its resemblance to the toad or frog in colour. Pliny says (xxxvii. 10, p. 625, trans. Holland), ‘The same Coptos sendeth other stones unto us besides, to wit, those which be called Batrachitæ; the one like in colour to a frog, a second unto yvorie, the third is of a blackish red.’ Besides this slight reference to the Batrachites, says Mr. King in his *Natural History of Gems and Decorative Stones*, pp. 43-46, ‘No further notice of this stone can be traced in the other writers of antiquity. But this singular epithet, primarily intended only to denote the peculiar colour of the stone, furnished later times with the foundation for a most marvellous fable, which long obtained, as the number of examples still preserved attest, universal credit throughout Europe. Understanding the ancient term as implying the natural production of the animal according to the analogy of other similar names, as the Saurites, Echites, &c. doctors taught that the “toad, ugly and venomous, wears yet a precious jewel in his head.” A full account of this will be found in that repertory of mediæval medical lore, the ‘*Speculum Lapidum*’ of Camillo, who, as physician to *Borgia*, ought to know something about poisons. He describes it by the names of Borax, Nosa, and Crapondinus, and as being found in the brains of a newly killed toad. There are two kinds, the white, which is the best, and the dark with a bluish tinge with the figure of an eye upon it. If swallowed it was a certain antidote against poison, in its passage through the bowels driving out all noxious matters before it. . . . Many Toad-stones are still preserved in collections of mediæval jewels, set in silver rings, the metal appropriate seemingly to that purpose, being generally prescribed for the setting of all amulets. I have lately had an opportunity of examining several of these toad-stones, some in their original settings, some extracted. They are hemispherical, elliptical, or oval, hollow within, of an apparently petrified bony substance, whity brown, or variegated with darker shades. The true, but very recent explanation of their origin is, that they were the bony embossed plates lining the palate or the jaws, and serving instead of teeth to a fossil fish, an arrangement observable in the recent representations of the same species.’ Erasmus, in his *Peregrinatio Religionis ergo*, quoted by Mr. King, describes a famous toadstone which was at the feet of the image of the Virgin at Walsingham and had a symbolical significance. In one of the additions of Batman to Bartholome De Proprietatibus rerum (fol. 351b), is an account which requires some amount of faith to accept. ‘*Bufo the Toade, whereof are diuers kindes: some Toads that breed in Italy and about Naples, haue in theyr heads, a stone called a Crapo, of bignes like a big peach, but flat, of colour gray, with a browne spot in the*

midst, said to be of vertue. In times past, they were much worne, and vsed in ringes, as the forewarning against venime.' In this account 'peach' is probably a misprint for 'pease,' for in the index we find as the description of the contents of the chapter from which the above is taken, 'Of the Rubeta or Frog and of the toades stone, as big as a pease, and not as a peach.' Compare Lyly's *Euphues* (ed. Arber), p. 53: 'The foule Toade hath a faire stone in his head.' Nares quotes Ben Jonson, *The Fox*, ii. 3:

'Or were you enamoured on his copper rings,

His saffron jewel with the toadstone in't?

For further information on this subject see Topsell's *History of Serpents* (ed. 1658), p. 727, where the manner of taking the stone from the toad and its many virtues are described. That the toad was venomous was believed by Shakespeare in common with others of his time (compare *Richard III* i. 3. 246, 'That poisonous bunch-back'd toad'), but modern observation has not confirmed the belief. Topsell in the book just quoted (p. 726), says, 'We are now to make description and narration of the Toad, which is the most noble kinde of Frog, most venomous and remarkable for courage and strength.'

15. *exempt*, free from; and so, cut off, remote from. Compare *Comedy of Errors*, ii. 2. 173:

'Be it my wrong you are from me exempt.'

16. Steevens compares *Sidney*, *Arcadia*, b. i. [p. 82, ed. 1598]:

'Thus both trees and each thing else, be the bookes of a fancy.'

18. *I would not change it*. In the folios these words are given to Amiens, but Upton very properly assigned them to the Duke.

22. *it irks me*, it grieves me, vexes me. The Eton Latin Grammar has made us familiar with 'Taedet, it irketh'; and 'irksome' is still used in the sense of 'wearisome.' Palsgrave (*Lesclairissement de la langue Francoyse*) gives, 'It yrketh me, I waxe wery, or displeasaunt of a thyng. *Il me ennuyt*.' See also 3 *Henry VI*, ii. 2. 6: 'To see this sight, it irks my very soul.' Perhaps from Icel. *verkr*, A. S. *wærc*, Northern Eng. *wark*, pain. In Henryson's *Poems* (ed. Laing), p. 28, 'irk' occurs in the sense of 'indolent':

'In my yowtheid, allace! I wes full irk.'

In this sense it is connected with the A. S. *earg*, Icel. *argr*, Germ. *arg*, whence *ärgern*, to vex.

*Ib. the poor dappled fools*. See l. 40, and note on *Lear*, v. 3. 306, for examples of this use of the word 'fool.' Compare 3 *Henry VI*, ii. 5. 36.

23. *burghers*, citizens. Compare *The Merchant of Venice*, i. 1. 10:

'Like signiors and rich burghers on the flood.'

Steevens quotes from *Sidney's Arcadia*, a passage in which deer are called 'the wild burgeses of the forest,' and from Drayton's *Polyolbion*, Book 18. [l. 66]:

'Where, fearless of the Hunt, the Hart securely stood,  
And every where walkt free, a Burgesse of the Wood.'

In Lodge's novel (p. 93), the deer are called in a sonnet 'the citizens of wood.'

24. *confines*. For the accent see Hamlet, i. 1. 155 :

'The extravagant and erring spirit hies  
To his confine.'

*Ib. with forked heads*. For the distinction between the forked and broad arrow heads see the quotation from Ascham in the note to King Lear, i. 1. 135. A *forked arrow* was not, as Steevens says, a barbed arrow, but just the contrary. 'Commodus the Emperoure vsed forked heades, whose facion Herodiane doeth lyuely and naturally describe, sayinge that they were lyke the shap of a new mone wherwyth he would smite of the beade of a birde and neuer misse.' (Ascham, Toxophilus, ed. Arber, p. 136.)

31. *antique, ancient*. The accent is always on the first syllable in Shakespeare. See ii. 3. 57, and Hamlet, v. 2. 352 :

'I am more an antique Roman than a Dane.'

36-40. It was a common belief that the hunted deer shed tears at his own death. Malone refers to a passage in Drayton's Polyolbion, xiii. ll. 160, 161 :

'He who the Mourner is to his owne dying Corse,  
Vpon the ruthlesse earthe his precious teares lets fall.'

The marginal note is : 'The Hart weepeth at his dying : his teares are held to be precious in medicine.' See also Batman vppon Bartholome, xviii. 30 : 'And the Hart roareth, cryeth, and weepeth when he is taken.' Again, Sidney's Arcadia (ed. 1598), p. 34.

44. *moralize*. This usage of the word is well illustrated by the following from Cotgrave (Fr. Dict.) : 'Moraliser. To morralize, to expound morrally, to give a morall sence vnto.' Hence it came to signify, to expound or interpret generally, as in Lucrece, 104 :

'Nor could she moralize his wanton sight.'

46. *into*, changed by Pope to 'in.'

*Ib. the needless stream*, which already had enough. Steevens compares A Lover's Complaint, 38-40 :

'Which one by one she in a river threw,  
Upon whose weeping margent she was set;  
Like usury, applying wet to wet.'

50. *of* after past participles, before the agent, is used where we now employ 'by.' See Abbott, § 170.

*Ib. his velvet friends*, who are sleek and prosperous.

58. *invectively*, in bitter, railing terms.

59. *the country*. The first folio omits 'the,' which was added in the



later editions. Malone defended the omission, reading 'country' therefore as a trisyllable, and even so making but halting metre.

62. *to kill them up*. For this intensive use of 'up' compare 'flatter up.' Love's Labour's Lost, v. 2. 824, and B. Jonson, Every Man out of his Humour, i. 1:

'Whereas a wholesome and penurious dearth  
Purges the soil of such vile excrements,  
And kills the vipers up.'

Also King John, iv. 3. 133:

'Enough to stifle such a villain up.'

And Hamlet, v. 1. 299, Love's Labour's Lost, iv. 3. 305:

'Why, universal plodding poisons up  
The nimble spirits in the arteries.'

Caldecott quotes from More's Utopia, trans. Robinson (ed. Arber, p. 159): 'The remembrance of their poore indigent and beggerlye olde age kyllet them vp'; and Ascham's Toxophilus (ed. Arber, p. 82): 'The might of theyr shootynge is wel knowen of the Spanyardes, whiche at the towne called Newecastell in Illirica, were quyte slayne vp, of the turkes arrowes.'

67. *to cope him*, encounter him. Compare Troilus and Cressida, i. 2. 34: 'They say he yesterday coped Hector in the battle and struck him down.'

68. *matter*, good stuff, sound sen-e. Compare Lear, iv. 6. 178: 'O matter and impertuency mix'd.'

### Scene II.

8. *roynish*, literally scurvy; from French *rogneux*. Hence coarse, rough. Cotgrave gives 'Rongneux . . . Scabbie, mangie, scurvie.' The contemptuous phrase in Macbeth, i. 3. 6, 'the rump-fed ronyon,' had probably the same origin. In Halliwell's Dictionary the following is quoted from Tusser, Five Hundred Points of Good Husbandry (ed. Mavor), p. 289:

'The sloven and the careless man, the roynish nothing nice,

To lodge in chamber, comely deckt, are seldom suffered twice.'  
Tyrwhitt, in his Glossary to Chaucer, under the word 'roignous,' refers to two passages in the Romaunt of the Rose, 988:

'The foule crooked bowe hidous,  
That knottie was, and all roinous.'

And l. 6190:

'This argument is all roignous,  
It is not worth a crooked breere.'

In the form 'rinish,' signifying 'wild, jolly, unruly, rude,' it is found among the Yorkshire words in Thoresby's Letter to Ray, reprinted by the English Dialect Society. 'Rennish' in the sense of 'furious, passionate,' which is in Ray's Collection of North Country Words, is perhaps another form of the same.

10. *Hisperia*, the reading of the folios, was changed by Warburton to *Hesperia*.

10. *princess*. The folios have 'Princesse.' See note on i. 2. 149.

13. *wrestler*, a trisyllable. Compare Coriolanus, i. 1. 159:

'You, the great toe of this assembly.'

And Two Gentlemen of Verona, i. 3. 84:

'O, how this spring of love resembleth

The uncertain glory of an April day.'

17. *his brother*. Mason conjectured 'his brother's' because 'that gallant' is Orlando.

19. *suddenly*, speedily. Compare Psalm vi. 10; 'Let them return and be ashamed suddenly.'

20. *inquisition*, enquiry. Compare The Tempest, i. 2. 35:

'You have often

Begun to tell me what I am, but stopp'd

And left me to a bootless inquisition.'

*Ib. quail*, fail or slacken. Compare Holinshed (quoted by Capell), vol. ii. p. 859, ed. 1577: 'Thus all the kings exploytes by one meanes or other quailed and came but to euill successe.' Cotgrave (Fr. Dict.) has 'Alachir. To slacken; to hang flagging downward; to slip, or fall downe, by weaknesse, out of it place; to quaille, fade, fayle, decay in strength; grow loose, feeble, weake.'

21. *bring again*, bring back. This use of 'again,' is very common in the Authorised Version. Compare Deut. i. 22.

### Scene III.

3. *memory*, memorial; as in Lear, iv. 7. 7:

'These weeds are memories of those worser hours.'

And in the Communion Service, 'a perpetual memory of that his precious death.'

7. *so fond to*, so foolish as to. For the omission of 'as' see note on i. 3. 62. 'Fond' is contracted from 'fanned' or 'fomnyd.' The latter form occurs in Wiclif's version of 1 Cor. i. 27 (ed. Lewis), where 'tho thingis that ben fomnyd' is the rendering of 'quae stulta sunt.' The former is found in the second of the Wicliffite Versions, edited by Forshall and Madden, 1 Cor. i. 20, 'Whether God hath not maad the wisdom of this world fanned?' where the Vulgate has 'nonne stultam fecit Deus sapientiam hujus mundi?' Hence 'fannedness' in the same version is used for 'foolishness.' 'Fanned' is derived from 'fon,' a fool, which occurs in Chaucer's *Reve's Tale*, l. 4087:

'Il hail, Alcyn, by God! thou is a fon.'

And 'fon' is connected with the Swedish *fane*, and perhaps with the Latin *vanus*.

8. *The bonny priser*. The first folio has 'bonnie' and the rest 'bonny.' Warburton read 'bony'; but although this was adopted by Dyce on the

ground that Charles was in the previous scene called 'sinewy,' it may be doubted whether in Shakespeare's time 'bony' signified 'big-boned,' and whether a 'bony' man would not rather mean a thin and skeleton-like man. 'Bonny' occurs several times, once (*Taming of the Shrew*, ii. 1. 187) spelt 'bony' in the earlier copies. Compare 2 *Henry VI*, v. 2. 12:

'And made a prey for carrion kites and crows  
Even of the bonny beast he loved so well.'

*Ib.* priser, prize-fighter, champion; properly one who contends for a prize, as in Ben Jonson, *Cynthia's Revels*, iv. 1: 'Well, I have a plot upon these prizers.' Again, v. 2: 'Appeareth no man yet to answer the prizer?' And in the same scene 'Where be these gallants, and their brave prizer here?'

*Ib.* humorous. See i. 2. 249.

10. some kind of men. Compare *Lear*, ii. 2. 107: 'These kind of knaves I know.' Abbott, § 412. The first folio has the misprint 'seeme' for 'some.'

14, 15. when what is comely Envenoms him that bears it, like the poisoned garment and diadem which Medea sent to Creusa, or the poisoned tunic of Hercules.

16. Why, what's the matter? continued to Adam in the first folio.

17. within this roof. Capell proposed to alter 'within' to 'beneath,' unnecessarily. For 'roof' is by a common figure of speech used for 'house,' as in Sonnet x. 7:

'Seeking that beauteous roof to ruinate,  
Which to repair should be thy chief desire.'

See also Beaumont and Fletcher's *Love's Pilgrimage*, iv. 1:

'Come, gentlemen, you shall  
Enter my roof.'

Dyce quotes Chapman, Homer's *Odyssey*, xiv. 279:

'He answer'd him; Ile tell all strictly true,  
If time, and foode, and wine enough accrue  
Within your roofo to vs,' &c.

26. practices, designs, plots. So in *King John*, iv. 3. 63:

'It is the shamefu' work of Hubert's hand;  
The practice and the purpose of the King.'

27. place, dwelling-place, residence. Compare *A Lover's Complaint*, 82:

'Love lack'd a dwelling, and made him her place.'

Monck Mason thought that Adam means only to say, 'This is no place for you.' He justified his interpretation by referring to Fletcher's *Mad Lover*, i. 2:

'*Mem.* Why were there not such women in the camp then,  
Prepared to make me know 'em?

*Eum.* 'Twas no place, sir.'

*Ib.* butchery, a slaughter-house, butcher's shambles; like Fr. *boucherie*.

In Baret's *Alvearie* (1580) we find, 'Butcherie, Carnarium . . . Macellum;' and in the later *Wycliffite Version* of 1 Corinthians x. 25: 'Al thing that is sold in the bocherie, etc 3e, axynge no thing for conscience.'

36. *subject*, with the accent on the last syllable, as in *The Tempest*, i. 2. 114:

'Subject his coronet to his crown and bend  
The dukedom yet unbow'd.'

38. *a diverted blood*, that is, as Johnson explains it, blood diverted from the course of nature. 'Blood' is used for passion in opposition to reason in *Hamlet*, iii. 2. 74. Here it denotes natural affection such as should accompany blood relationship.

39. *the thrifty hire I saved, the wages I saved by thrift*. For examples of similar uses of the adjective compare i. 1. 34, ii. 7. 132:

'Oppress'd with two weak evils, age and hunger,'  
that is, evils which cause weakness. And again, *Macbeth*, iii. 4. 76:

'Ere humane statute purged the gentle weal,'  
that is, the commonwealth which thereby became gentle.

42. *lie lame*. It has been proposed to read 'be lame' so as to suit the construction of the following line.

43, 44. Referring to Psalm cxlvii. 9, Matthew x. 29.

49. *rebellious liquors in my blood*. Capell proposed to read, 'to my blood' connecting the preposition with the verb 'apply.' But it rather depends on 'rebellious,' liquors which become rebellious in the blood. See note on l. 39 above.

50. *Nor did not*. For the double negative compare *Venus and Adonis*, 409:

'I know not love, quoth he, nor will not know it.'

57. *antique*. See ii. 1. 31.

57, 58. The occurrence of the word 'service' in these two lines caused Sidney Walker to suspect a corruption in the former. 'Temper' and 'favour' have been proposed for 'service' in l. 57, and 'servants' or 'duty' in l. 58.

58. *need*, reward. A.S. *méd*; compare Germ. *methe*.

65. *In lieu of*, in return for. Compare *The Tempest*, i. 2. 123:

'In lieu o' the premises

'Of homage and I know not how much tribute.'

66. *Come thy ways*. See i. 2. 191.

68. *content*, contented state. See i. 3. 134.

71. *seventeen*. The first folio has 'seauentie,' the others 'seventy.' Rowe made the necessary correction.

74. *too late a week*. *Delius* interprets this as signifying 'a week too late,' 'somewhat too late,' a week being used elsewhere for an indefinite period of time. Mr. Halliwell (Phillipps) quotes from Heywood's Works (Spenser

Soc. ed. p. 74): 'And amend ye or not, I am to olde a yere.' But it seems more likely that 'a week' is an adverbial phrase equivalent to 'i' the week.' See note on ii. 4 45.

*Scene IV.*

1. *weary*. The folios have 'merry.' Theobald made the correction. Whiter defends the old reading on the ground that Rosalind's merriment was assumed as well as her dress. But it is clear from the character of Touchstone's subsequent speeches that when he says 'I care not for my spirits, if my legs were not weary,' he is playing upon something which Rosalind had said.

4. *I could find in my heart, am almost inclined*. Compare *The Tempest*, ii. 2. 160:

'A most scurvy monster!  
I could find in my heart to beat him.'

5. *the weaker vessel*. See I Peter iii. 7.

6. *doublet and hose*, coat and breeches. According to Fairholt (*Costume in England*, p. 437), the name 'doublet' was derived 'from the garment being made of double stuff padded between. . . . The doublet was close, and fitted tightly to the body; the shirts reaching a little below the girdle.' The same writer (p. 512) says of 'hose,' 'This word, now applied solely to the stocking, was originally used to imply the breeches or chausses.'

8. *cannot go no further*. See ii. 3. 50. The later folios read 'can.'

9. *bear with*. The same play on 'bear' and 'bear with' is to be found in *The Two Gentlemen of Verona*, i. 1. 125-128:

'Pro. No, no; you shall have it for bearing the letter.  
*Speed*. Well, I perceive I must be fain to bear with you.'

10. *I should bear no cross*. A play upon the figurative expression in Matthew x. 38; a cross being upon the reverse of all the silver coins of Elizabeth. Compare 2 Henry IV, i. 2. 253:

'Fal. Will your lordship lend me a thousand pound to furnish me forth?

Ch. *Just*. Not a penny, not a penny; you are too impatient to bear crosses.'

28. *fantasy*, the earlier form of the word 'fancy'; used in the sense in which it is found in iii. 2. 334. 'Fantasie' occurs in Chaucer's *Merchant's Tale* (C. T. 9451), in the margin of the later Wicliffite version of Josh. xxii. 19. and perhaps earlier still.

35. *Wearing*, that is, fatiguing, exhausting. So the first folio. 'Wearying,' which is the reading of the later folios, gives the same sense, but the change is not necessary.

37. *broke*. See i. 1. 77.

41. *searching of*, in searching of, or a-searching of; 'searching' being in reality a verbal noun. See ii. 7. 4; Lear ii. 1. 41; Abbott, § 178.

*Ib. thy wound.* Rowe's reading. The first folio has 'they would,' which was corrected, though imperfectly, in the later folios to 'their wound.'

45. *a-night*, at or by night. So in *The Owl and the Nightingale*, 219:

'þu singest a niht and noht a dai.'

For other instances of the adverb in this form compare 'a-land,' *Pericles*, ii. 1. 31; 'a-height,' *Lear*, iv. 6. 58; so also 'alive,' 'asleep,' were originally adverbial. The later folios read 'a nights.'

46. *batlet*. So in the later folios, as a diminutive of 'bat.' The first folio has 'batler,' perhaps rightly, which is recognized in Halliwell's *Archaic and Provincial Dictionary*, and defined by Johnson as the instrument with which washers beat their coarse clothes. In Hartshorne's *Shropshire Glossary* it appears as a batstaff or battleton. Mr. Robinson, in his *Glossary of Words used in the neighbourhood of Whitby* (*English Dialect Society*) records 'Batlet' or 'Battledore' and 'Bittle,' which signify the same thing, and 'Battlingsteean' as 'a large stone at the brook-side, upon which wet coarse clothes are beaten.' In the *Lancashire Glossary* (Nodal and Milner), 'Bat-trill' is described as 'a short staff; a batting staff used by laundresses.' See also Bamford's *Dialect of South Lancashire*. The two forms 'bat'er' and 'batlet' as diminutives of 'bat' may be compared with 'lancer' (*1 Kings* xviii. 28, ed. 1611), and 'lancet' as diminutives of 'lance.' The form 'lancet' is substituted in modern editions of the *Authorised Version*.

*Ib. chopt*, chapped. The spelling of the folios, as in *Sonnet* lxii. 10, where the quarto has

'Beated and chopt with tand antiquitie.'

Both forms of the word were used, the pronunciation being the same in each case. Cotgrave gives 'Crevasser. To chop, chawne, chap, chiuke, riuc, or cleaue asunder.' And in the *Authorised Version* of *Jeremiah* xiv. 4 (ed. 1611) we find, 'Because the ground is chapt, for there was no raine in the earth.'

47. *a peascod*. The peascod is the husk or pod which contains the peas, but it here appears to be used for the plant itself. Palsgrave (*Lesclarcissement de la Langue Francoyse*) gives, 'Pescodde—escosse de poix.' The word 'cod' (*A. S. codd*) is said to be from the Welsh *cod* or *cwd*, a bag. For 'cods' in l. 48 Johnson conjectured 'peas.' Among the additions in Bohn's edition of Brand's *Popular Antiquities*. ii. 99, the following illustration of the present passage is given: 'The commentators on Shakespeare have entirely misunderstood a passage in the works of our great dramatic poet, from not having been aware that our ancestors were frequently accustomed in their love affairs to employ the divination of a peascod, by selecting one growing on the stem, snatching it away quickly, and if the good omen of the peas remaining in the husk were preserved, then presenting it to the lady of their choice.' The writer in support of this quotes from Browne's *Britannia's Pastorals* (B. ii. Song 3, ll. 93-96, ed. Hazlitt):

'The peascod greene oft with no little toyle  
 Hee'd seeke for in the fattest fertil'st soile,<sup>a</sup>  
 And send it from the stalke to bring it to her,  
 And in her bosome for acceptance woove her.'

49. *with weeping tears*, that is, tears of sorrow. This affected phrase, which Shakespeare was very glad to hold up to ridicule, is found in Lodge's novel, p. 66:

'But weeping teares their want could not suffice.'

51. *mortal in folly*. Johnson refers to the provincial use of the word 'mortal' in the sense of excessive. This would give Touchstone an opportunity of indulging in his propensity for punning. 'Mort' in some dialects denotes a great quantity or number.

52. *wiser*, more wisely. For examples of adjectives used as adverbs see Abbott, § 1.

*Ib. ware*, aware. Compare Romeo and Juliet, i. 1. 131:

'Towards him I made, but he was ware of me.'

Touchstone in the following line plays upon the other meaning of 'to be ware.'

56. *upon my fashion*, after or according to my fashion. See i. 1. 1, and Measure for Measure, iii. 2. 242: 'Much upon this riddle runs the wisdom of the world.'

58. *yond*, originally a preposition or adverb (A.S. *geond*), appears as a demonstrative in the Ormulun, 10612 (Koch, Historische Grammatik d. Eng. Sprache, ii. 248; Morris, English Accidence, § 181). Compare the Gothic *jains*, that; *jaind*, *jandre*, and *jainar*, there; and the Germ. *jener*.

62. *Your betters*. Compare Sidney, Arcadia (ed. 1598), p. 67: 'For their ordinary conceipt draweth a yeelding to their greater.'

69. *And faints for succour*, that is, for want of help. See ii. 6. 1. We must either suppose that the nominative is omitted, as in i. 1. 1, or we must regard the participle 'oppress'd' as equivalent to 'who is oppress'd.'

73. *the fleeces that I graze*. 'Fleeces' for 'flocks'; or else we must regard it as 'the fleeces of the sheep that, &c.'

74. *churlish*, miserly, penurious, like Nabal in 1 Samuel xxv. 3. Compare Romeo and Juliet, v. 3. 163:

'O churl! drunk all, and left no friendly drop  
 To help me after.'

From A.S. *ceorl*, a clown, comes 'churlish' in the sense of rough, rude, as in ii. 1. 7, and thence is derived the secondary meaning which it has in the present passage.

75. *recks*, cares. Compare Troilus and Cressida, v. 6. 26:

'I reckon not though I end my life to-day';

where also, as in the present passage, the spelling of the first folio is 'wreake.' In Hamlet, i. 3. 51, it is 'reaks.'

77. *cote*, a shepherd's hut, called a *cottage* in l. 86, and iii. 5. 106; used also for the fold itself. See iii. 2. 388. Compare 2 Chron. xxxii. 28: 'Stalls for all manner of beasts, and cotes for flocks.' And Chapman's Homer, ll. xviii. 535:

'And cotes that did the shepherds keep  
From wind and weather.'

Cotgrave has: 'Cavanne de bergier: f. a Shepheard's cote; little cottage, or cabine made of turues, straw, boughes, or leaues.'

*Ib bounds of feed*, limits within which he had the right of pasturage. See iii. 5. 106.

81. *in my voice*, so far as my vote is concerned, so far as I have authority to bid you welcome. The phrase occurs in a slightly different sense in Measure for Measure, i. 2. 185:

'Implore her in my voice that she make friends  
To the strict deputy.'

83. *erewhile*, a short time since. See iii. 5. 104, and Midsummer Night's Dream, iii. 2. 274:

'I am as fair now as I was erewhile.'

85. *if it stand with*, if it be consistent with. Compare Coriolanus, ii. 3. 91: 'Pray you now, if it may stand with the tune of your voices that I may be consul, I have here the customary gown.' And Bacon, Advancement of Learning, Bk. 2, vii. 2 (p. 112, Clar. Press ed.): 'I am otherwise zealous and affectionate to recede as little from antiquity, either in terms or opinions, as may stand with truth and the proficience of knowledge.'

87. *thou shalt have* (whcrewithal) *to pay for it*.

93. *feeder*, servant. See Antony and Cleopatra, iii. 13. 109: \*

'To be abused

By one that looks on feeders.'

So in Ben Jonson's Silent Woman, iii. 2, Morose says,

'Where are all my eaters? my mouths, now?—

(Enter Servants.) Bar up my doors, you varlets.'

In the present passage the word may mean a feeder of sheep, but the more general meaning is to be preferred. Sidney Walker conjectured 'factor,' that is, agent in negotiating the purchase.

94. *suddenly*. See ii. 2. 19.

### Scene V.

3. *turn*, altered by Rowe in his second edition to 'tune,' which is supported by a passage in The Two Gentlemen of Verona, v. 4. 5, 6:

'And to the nightingale's complaining notes  
Tune my distresses and record my woes.'



But Singer quotes in defence of the old reading, Hall, *Satires*, vi. 1. 195 :

'Whiles thred-bare Martiall turnes his merry note.'

Dyce considers this also to be a misprint for 'tunes,' and 'turn a note' he explains as equivalent to 'change a note.' Compare also *Lochner*, ii. 2 :

'But when he sees that he must needs be press'de

He'll turn his note, and sing another tune.'

Even granting this, there appears to be no absolute necessity for change in the present passage, for 'turn his merry note,' may mean adapt or modulate 'his note to the sweet birds' song, following it in its changes. 'To turn a tune,' says Whiter, 'in the counties of York and Durham, is the appropriate and familiar phrase for modulating the voice properly according to the turns or air of the tune.'

14. *ragged*, rugged, rough. So *Isaiah* ii. 21 : 'To go into the clefts of the rocks, and into the tops of the ragged rocks.' Compare also *Sonnet*, vi. 1 :

'Then let not winter's ragged hand deface

In thee thy summer, ere thou be distill'd.'

And *Venus* and *Adonis*, 37 :

'The studded bridle on a ragged bough

Nimbly she fastens.'

16. *stanzo*. So the folios. Steevens, following Capell's suggestion, changed it to 'stanza,' in accordance with modern usage. But Cotgrave (*Fr. Dict.*) gives, 'Stance : f A station ; a lodging, dwelling, or abiding place : also, a pause, or stay ; also, a stanza, or staffe of verses.' In *Love's Labour's Lost*, iv. 2. 107, the word is printed in the first folio 'stanze.'

23. *dog-apes*, baboons. Topsell in his *History of Beasts* (p. 8) says : 'Cynocéphales, are a kind of Apes, whose heads are like Dogs, and their other parts like a mans.'

27. *cover*, lay the cloth for the banquet. Compare *The Merchant of Venice*, iii. 5. 65 : 'Bid them cover the table, serve in the meat, and we will come in to dinner.' And just before, line 57.

29. *to look you*, to look for you. Compare *Merry Wives of Windsor*, iv. 2. 83. 'Mistress Page and I will look some linen for your head.'

31. *disputable*, disputatious, fond of argument. Other examples of adjectives in *-able* with an active sense are 'comfortable,' as in *Lear*, i. 4. 328 :

'Yet have I left a daughter,

Who, I am sure, is kind and comfortable.'

And 'deceivable' in *Twelfth Night*, iv. 3. 21 :

'There's something in't

That is deceivable.'

'Contemptible' in the sense of contemptuous occurs in *Much Ado about Nothing*, ii. 3. 187.

35. *to live i' the sun*, a life of open-air freedom, which as opposed to the life of the ambitious man is also one of retirement and neglect. Hamlet seems to have had this in his mind when he said (i. 2. 67), 'I am too much i' the sun'; and Beatrice in *Much Ado about Nothing*, ii. 1. 331, 'Thus goes every one to the world but I, and I am sun-burnt,' that is, exposed and neglected, like the bride in the *Canticles*, i. 6. See also *Troilus and Cressida*, i. 3. 282.

50. *Ducdame*. It is in vain that any meaning is sought for this jargon, as Jaques only intended to fill up a line with sounds that have no sense. There is a bit of similar nonsense in *Cotgrave* (Fr. Dict.) s. v. *Orgues*: 'Dire d'orgues. vous dites d'orgues. You say blew; how say you to that; wisely brother Timothie; true Roger; did am did am.' The metre is of course an imitation of the line of the song, 'Come hither, come hither, come hither,' which rhymes with 'But winter and rough weather,' and in consequence Mr. Ainger has suggested to me that we should read 'Ducdo'me, Ducdo'me, Ducdo'me,' to rhyme with 'An if he will come to' me.' Dr. Farmer proposed to read 'An if he will come to Ami,' that is, to Amiens; but this secures a rhyme at the expense of the metre.

56. *go sleep*. Compare 'go pray,' Hamlet, i. 5. 132, and see note. Also in this play 'come see,' ii. 4. 80.

57. *firstborn of Egypt*. Exodus xii. 29. Johnson says it is a proverbial expression for high-born persons; but its appropriateness is not self-evident, and if Shakespeare had, as seems probable, the passage of Exodus in his mind, the reference must be much more general.

58. *his banquet*. The banquet was, strictly speaking, the wine and dessert after dinner, and it is here used in this sense, for Amiens says above, 'The duke will drink under this tree.' Compare Massinger, *The Unnatural Combat*, iii. 1:

'We'll dine in the great room, but let the music

And banquet be prepared here.'

And again, *The City Madam*, ii. 1:

'And most of the shops

Of the best confectioners in London ransack'd

To furnish out a banquet.'

So also *Macbeth*, iii. 6. 35:

'Free from our feasts and banquets bloody knives.'

### Scene VI.

This scene is printed as irregular verse in the folios.

1. *for food*, for want of food. Compare ii. 4. 69, where 'for succour' means for want of succour.

2. *Here lie I down*, &c. Steevens compares *Romeo and Juliet*, iii. 3. 70:

'And fall upon the ground, as I do now,  
Taking the measure of an unmade grave.'

5. *comfort*. We must either take 'comfort' as equivalent to 'be comforted' or 'have comfort,' or else regard 'thysel' as the object to 'comfort' as well as 'cheer.'

7. *conceit, fancy, imagination*. Compare Hamlet, iii. 4. 114:  
'Conceit in weakest bodies strongest works.'

And Lear, iv. 6. 42:

'And yet I know not how conceit may rob  
The treasury of life.'

10. *presently, immediately*. Compare Matthew xxvi. 53.

12. *Well said! well done!* Compare 1 Henry IV, v. 4. 75: 'Well said, Hal! to it, Hal! Nay, you shall find no boy's play here, I can tell you!'

13. *cheerly, cheerily*. The first three folios spell the word 'cheerly.'  
Compare Richard II, i. 3. 66:

'Not sick, although I have to do with death,  
But lusty, young, and cheerly drawing breath.'

### Scene VII.

1. *I think he be transform'd*. The subjunctive expresses doubt and uncertainty. Compare Othello, iii. 3. 384:

'I think my wife be honest, and think she is not.'

And Hamlet, i. 1. 108: 'I think it be no other but even so.' See Abbott, § 299.

3. *but even now, but just now*. See Merchant of Venice, i. 1. 35.

4. *hearing of*. See ii. 4. 41.

5. *compact of jars*, composed of discords. Compare Venus and Adonis, 149: 'Love is a spirit all compact of fire.' 'Jar' as a substantive is used elsewhere by Shakespeare, in the general sense of *discord*. Here there is a play upon the word. The verb several times occurs of musical discord. See Taming of the Shrew, iii. 1. 39: 'O fie! the treble jars.'

6. *discord in the spheres*. The old belief in the music of the spheres is frequently referred to by Shakespeare. See Twelfth Night, iii. 1. 121:

'I had rather hear you to sollicit that  
Than music from the spheres.'

And also Antony and Cleopatra, v. 2. 84; Pericles, v. 1. 231; Merchant of Venice, v. 1. 60-62. Compare Batman vpon Bartholome (ed. 1582), fol. 123 b: 'And so Macrobius saith: in putting & mouing of the roundnesse of heauen, is that noyse made, and tempereth sharpe noyse with lowe noyse, and maketh diuers accordes and melodie: but for the default of our hearing, and also for passing measure of that noyse and melodie, this harmony and accord is not heard of vs.'

13. *A motley fool.* In Shakespeare's time the dress of the domestic fool, who formed an essential element in large households, was motley or parti-coloured. The word 'motley' occurs in Chaucer's description of the Merchant (Prologue to *Canterbury Tales*, 271):

'A Marchaunt was ther with a forked berd,  
In *motteleye*, and high on horse he sat.'

Its etymology is uncertain; some regarding it as a corruption of 'medley,' others as derived from the Welsh *mudliw*, a changing colour. But Professor Cowell informs me that *mwltai* is one of the words expressly mentioned by Goronwy Owen as having been borrowed from the English by Ap Gwilym the great Welsh poet contemporary with Chaucer.

*Ib. a miserable world!* A parenthetic exclamation, in keeping with Jaques' cynicism. Haumer, at Warburton's suggestion, read 'varlet.'

19. Referring, as Upton pointed out, to the proverbial saying, 'Fortuna favet fatuis.' Ray, in his *Collection of English Proverbs*, has 'Fortune favours fools, or fools have the best luck.' Heywood (*Works*, p. 62, Spencer Soc. ed.) gives 'God sendeth fortune to fooles.' Reed quotes the prologue to Ben Jonson's *Alchemist*:

'Fortune, that favours fools, these two short hours  
We wish away.'

And Every Man out of his Humour, i. 1:

'Sog. Why, who am I, sir?

Mac. One of those that fortune favours.

Car. The periphrasis of a fool.'

20. *a dial.* Knight, in his illustrations of this play, gives an account of a portable sundial, which may have been of the same kind as that which the fool drew from his fob. 'It is a brass circle of about two inches diameter: on the outer side are engraved letters indicating the names of the months, with graduated divisions; and on the inner side the hours of the day. The brass circle itself is to be held in one position by a ring; but there is an inner slide in which there is a small orifice. This slide being moved so that the hole stands opposite the division of the month when the day falls of which we desire to know the time, the circle is held up opposite the sun. The inner side is of course then in shade; but the sunbeam shines through the little orifice and forms a point of light upon the hour marked on the inner side.' But in other passages of Shakespeare in which a dial is mentioned it is said to have a point or hand. Compare *Richard II*, v. 5. 53:

'And with sighs they jar

Their watches on unto mine eyes, the outward watch,

Whereto my finger, like a dial's point,

Is pointing still, in cleansing them from tears.'

And again in *1 Henry IV*, v. 2. 84:

'If life did ride upon a dial's point,  
Still ending at the arrival of an hour.'

I see no reason therefore for supposing that in the present passage the dial may not have been a common watch, perhaps with an hour hand only.

*1b. from his poke, the pouch or pocket which he wore by his side.* See below, l. 159. Cotgrave (Fr. Dict.) has, 'Poche: f. A pocket, pouch, 'or poke.' Compare Skelton's Bowge of Court, 477 (i. p. 48, ed. Dyce):

'I haue a stoppage oyster in my poke.'

*23. wags, moves along.* The word was used both transitively and intransitively for 'to move.' Compare Titus Andronicus, v. 2. 87:

'For well I wot the Empress never wags,  
But in her company there is a Moor.'

And Merchant of Venice, iv. 1. 76.

*26. ripe. ripen.* Compare Midsummer Night's Dream, ii. 2. 118:

'So I, being young, till now ripe not to reason.'

Also Merchant of Venice, ii. 8. 40:

'But stay the very riping of the time.'

*29. moral, moralize.* So 'moralizer' for moralizer in Othello, ii. 3. 301. 'You are too severe a moralizer.' And 'moral' in the sense of moralizing occurs in Lear, iv. 2. 58:

'Whiles thou, a moral fool, sit'st still, and criest  
"Alack, why does he so?"'

Some commentators take 'moral' in the present passage also as an adjective.

*30. crow, laugh merrily.* Compare Two Gentlemen of Verona, ii. 1. 28: 'You were wont, when you laughed, to crow like a cock.'

*1b. chanticleer, the cock,* is familiar to the readers of Reynard the Fox (Percy Soc. ed.), in which story the heading of cap. v is, 'How Chantecler the cok complayned on the foxe.'

*32. sans intermission.* In the note on The Tempest, i. 2. 97, it is shown that the French preposition 'sans' (from Lat. *sine*, as *certes* from *certe*) was actually adopted for a time as an English word.

*34. Motley's the only wear, the only dress in fashion.* For 'wear' in this sense compare Measure for Measure iii. 2. 78:

'Pom. I hope, sir, your good worship will be my bail.

Lucio. No, indeed, will I not, Pompey; it is not the wear.'

And All's Well that Ends Well, i. 1. 219: 'But the composition that your valour and fear makes in you is a virtue of a good wing, and I like the wear well.' In the same play, i. 1. 172, 'wear' occurs as a verb in the sense of 'to be in fashion': 'Just like the brooch and the tooth-pick, which wear not now.' Steevens quotes Donne, Satire iv. 86: 'Your only wearing is your grogaram,' which Pope in his modernized version, partly from the exigencies of rhyme and partly from the change of fashion, altered to

'Your only wearing is your paduasoy.'

Compare 2 Henry IV, ii. 1. 155, where, the hostess having pawned her plate, Falstaff says, 'Glasses, glasses, is the only drinking.'

• 39. *dry as the remainder biscuit*. Boswell quotes from Ben Jonson's Every Man out of his Humour [Induction]:

'And, now and then, breaks a dry biscuit jest,

'Which, that it may more easily be chewed,

He steeps in his own laughter.'

In the physiology of Shakespeare's time, a dry brain accompanied slowness of apprehension and a retentive memory. We read in Batman vpon Bartholome, fol 37 b, 'Good disposition of the braine and euill is knowne by his deedes, for if the substaunce of the braine be soft, thinne, and cleere: it receueth lightly the feeling & printing of shapes, and lykenesses of thinges. He that hath such a braine is swift, and good of perseuerance and teaching. When it is contrarye, the braine is not softe: eyther if he be troubled, he that hath such a braine receueth slowly the feeling and printing of thinges: But neuerthesse when hec hath taken and receiued them, he keepe them long in minde. And that is signe and token of drinesse, as fluxibility & forgetting is token of moisture, as Haly sayth.' See Troilus and Cressida, i. 3. 329.

40. *places, topics or subjects of discourse*. Compare Bacon, Advancement of Learning, ii. 13. § 7: 'And we see the ancient writers of rhetoric do give it in precept, that pleaders should have the places, whereof they have most continual use, ready handled in all the variety that may be.'

43. *ambitious for*. Compare for the construction Coriolanus ii. 1. 76: 'You are ambitious for poor knaves' caps and legs.' 'Ambitious,' as would appear from the word 'suit' in the next speech of Jaques, is here used with something of the meaning of the Latin *ambitiosus*, going about as a candidate.

44. *my only suit*. A play upon the word as in iv. 1. 76.

48. *as large a charter as the wind*, to blow where it listeth. Compare Troilus and Cressida, i. 3. 253, 'Speak frankly as the wind'; and Henry V, i. 1. 48:

'When he speaks,

The air, a charter'd libertine, is still.'

55. [Not to] seem senseless of the bob. The words in brackets were added by Theobald to mend the lumping metre and the halting sense. The old reading, with a slight change of punctuation, was defended by Whiter, who reads,

'Doth, very foolishly although he smart,

Seem senseless of the bob';

and remarks, 'That is, a wise man, whose failings should chance to be well rallied by a simple unmeaning jester, even though he should be weak enough really to be hurt by so foolish an attack, appears always insensible of the stroke.' More recently, the passage as it stands in the folios has found

a defender in Dr. Ingleby, who classes this, in his *Shakespeare Hermeneutics* or *The Still Lion*, p. 81, among the lines which have been needlessly altered. He says, 'Theobald, being conscious of a hitch in the sense, proposed "Not to seem senseless" for "Seeme senselesse." In this lead he has been usually followed, even by the Cambridge editors. Had they seized the central notion of the passage, they would not have done so. Why does a fool do *wisely* in hitting a wise man? Because, through the vantage of his folly, he puts the wise man "in a strait betwixt two," to put up with the smart of the bob, without dissembling, and the consequential awkwardness of having to do so—which makes him feel foolish enough—or, to put up with the smart, and *dissemble it*, which entails the secondary awkwardness of the dissimulation—which makes him feel still more foolish. Taking the former alternative, *i.e.* "If not" ("If he do not"), his "folly is anatomized even by the squandering glances of the fool;" taking the latter alternative, he makes a fool of himself in the eyes of almost everybody else. So the fool gets the advantage both ways.' In the first place, however, it is not said that the fool doth wisely in hitting a wise man; but that if he hits him wisely, the blow on the part of the fool being struck at random, a squandering glance, without any wisdom of intention, the wise man will do well to observe a certain line of conduct. Again, Dr. Ingleby's explanation would seem to require 'because he smarts' instead of 'although he smarts,' as shewing how it is that the wise man's dissimulation is foolish or awkward. If the wise man in his dissimulation very foolishly or awkwardly attempts to seem insensible to the jesting of the fool, his folly is anatomized or exposed as much as it possibly could be, and the contrast implied in the 'If not' of the next sentence has no point. 'If not,' that is, if he do not what is suggested, 'the wise man's folly is anatomized' or laid bare even by the extravagant and random sallies of the fool. The preceding sentence shews how this is to be avoided, which is by seeming insensible to the jest and laughing it off; for otherwise, if the wise man shews that he feels the sting, or even foolishly and awkwardly disguises his feeling, which is the only meaning of which the original text seems capable, his folly is equally exposed. Jaques gives this as the explanation of what he said in 50, 51:

'And they that are most galled with my folly,  
They most must laugh.'

The reading of the folios is not an explanation but a repetition.

*Ib.* bob, a rap, a jest. Compare Cotgrave (Fr. Dict.): 'Taloche: f. A bob, or a rap over the fingers ends closed together.'

57. *squandering*, random, without definite aim. To squander is to scatter, and 'scattering' is used very much in the same sense as 'squandering' in the present passage in *Othello*, iii. 3. 151:

'Nor build yourself a trouble  
Out of his scattering and unsure observance.'

*1b. glances, side hits.*

63. *for a counter, a worthless wagger*; a counter being a piece of metal of no value, used only for calculations. See *Troilus and Cressida*, ii. 2. 28:

'Will you with counters sum  
The past proportion of his infinite?'

66. *the brutish sting*, the impulse of the animal nature. Compare *Othello*, i. 3. 335: 'But we have reason to cool our raging motions, our carnal stings, our unbitted lusts.'

67. *embossed*. Compare *Lear*, ii. 4. 227:

'A plague-sore, an embossed carbuncle.'

*1b. headed evils*, like tumors grown to a head. Compare *Richard II*, v. 1. 58:

'Ere foul sin gathering head

Shall break into corruption.'

71. *tax, censure*. See below, line 86; i. 2. 76; *Hamlet*, i. 4. 18.

*1b. any private party*, or particular person.

73. *Till that the wearer's very means do ebb*. The first folio reads 'wearie verie,' which was modified by Pope to 'very very,' a change which subsequent editors were content to adopt. Singer proposed 'wearer's' for 'wearie,' a conjecture which Dr. Ingleby regards as one of the few that can be cited with unqualified satisfaction. For the idea see *Henry VIII*, i. 1. 83-85:

'O, many

Have broke their backs with laying manors on 'em

For this great journey.'

Stubbes, in his *Anatomie of Abuses* (1583), Collier's reprint, p. 54, inveighs against the extravagance of costume in England in his day: 'And whether they have argente to mayntayne this geare withall, or not, it forceth not muche, for they have it by one meane or other, or els they will eyther sell or morgage their landes (as they have good store) on Suters hill and Stangate hole, with losse of their lyves at Tiburne in a rope.'

75. *The city-woman, the citizen's wife*.

76. *The cost of princes on unworthy shoulders*. Compare 2 *Henry VI*, i. 3. 83:

'She bears a duke's revenues on her back.'

79. *of basest function, holding the meanest office*.

80. *bravery, finery*. Compare *Taming of the Shrew*, iv. 3. 57:

'With scarfs and fans and double change of bravery.'

And Sonnet xxxiv. 4:

'Hiding thy bravery in their rotten smoke.'

85. *free, innocent*. As in *Hamlet*, ii. 2. 590:

'Make mad the guilty and appal the free.'

And iii. 2. 252: 'Your majesty and we that have free souls, it touches us not.'



86. *taxing*, censure. See above, I. 71.

88. *eat, eaten*. For this form of the participle see *Leas*, i. 4. 174: 'Why after I have cut the egg i' the middle, and eat up the meat, the two crowns of the egg.' And *Richard II*, v. 5. 85.

89. *Nor shalt not*. See ii. 3. 50.

90. *Of what kind should this cock come of*. For the repetition of the preposition see below, I. 139: 'Wherein we play in.' And *Coriolanus*, ii. 1. 18: 'In what enormity is Marcius po'dr in?' Capell omitted the first 'of,' Rowe the second.

92. *Or else*. 'Else' is redundant here, as in *Lucrece*, 875:

'Or kills his life or else his quality.'

93. *civility*, politeness, in a higher sense than it is used in at present. See iii. 2. 116, and *Merchant of Venice*, ii. 2. 204: 'Use all the observance of civility.' And *Midsummer Night's Dream*, ii. 1. 152.

94. *my vein*, my disposition or *humour*. Compare *Midsummer Night's Dream*, iii. 2. 82:

'There is no following her in this fierce vein.'

96. *inland bred*, bred in the interior of the country in the heart of the population and therefore in the centre of refinement and culture, as opposed to those born in remote upland or outlying districts. See iii. 2. 319.

97. *nurture*, education, good breeding. Compare *The Tempest*, iv. 1. 189:

'A devil, a born devil, on whose nature

Nurture can never stick.'

See also *Lodge's Novel*, p. 55: 'Oh, Saladyne, the faults of thy youth, as they were fond, so were they foule, and not onely discovering little nourture, but blemishing the excellence of nature.'

98. *this fruit*. See note on ii. 5. 58.

99. *answered*, satisfied. Compare *Julius Cæsar*, v. 1. 1:

'Now, Antony, our hopes are answered.'

100. *reason*. Jaques was quite capable of punning upon 'reason' and 'raisin,' as he had already done on 'why' and 'way,' and therefore Staunton conjectured that we should here read 'reasons.' See I *Henry IV*, ii. 4. 264.

104. *and let me have it*. For this use of 'and' in the sense of 'and so' or 'and therefore' see below, I. 135; and *The Tempest*, i. 2. 186:

'Tis a good dulness,

And give it way.'

109. *commandment*, *command*. See *Bacon, Advancement of Learning*, I. 8. § 3: 'We see the dignity of the commandment is according to the dignity of the commanded: to have commandment over beasts, as herdmen have, is a thing contemptible: to have commandment over children, as schoolmasters have, is a matter of small honour: to have commandment over galley-slaves is a disparagement rather than an honour.' The word is printed in the folios with an apostrophe, 'command'ment,' a relic of the

quadrasyllabic form of the word which exists in *The Passionate Pilgrim*, 418:

'If to women he be bent,  
They have at commandment.'

See note on the Merchant of Venice, iv. i. 447.

114. *knoll'd*. Cotgrave (Fr. Dict.) gives, 'Carillonner. To chyme, or knowle, bells.' So also Palsgrave, 'I knolle a belle. Je frappe du batant.'

118. *my strong enforcement, that which strongly supports my petition*.

125. *upon command*, in answer to your command, according to any order you may give; and so, at your pleasure. So in *The Taming of the Shrew*, iv. 3 5, 'upon entreaty' denotes, in answer to entreaty:

'Beggars, that come unto my father's door,  
Upon entreaty have a present alms.'

128. *Whiles*, the genitive of 'while,' as 'needs' of 'need.'

132. *two weak evils, age and hunger*, that is, two evils which are the causes of weakness. For this use of the adjective, which the grammarians call proleptic or anticipatory, attributing to the cause what belongs to the effect, compare *Macbeth*, iii. 4. 76: 'O, what a noble mind is here beset with bookish theoric!'

'Ere humane statute purged the gentle weal';  
that is, purged the commonwealth and made it gentle.

135. *and*. See above, l. 104.

139. *Wherein we play in*. See above, l. 90.

*Ib.* *All the world's a stage*. See Preface. 'Totus mundus agit histrionem,' from a fragment of Petronius, is said to have been the motto on the Globe Theatre. Compare *The Merchant of Venice*, i. i. 78, where Antonio calls the world

'A stage where every man must play a part.'

143. *At first*. Capell reads 'As first.' Another has proposed 'Act first.'

144. *Mewling*. Cotgrave gives, 'Miauler. To mewle, or mew, like a cat.'

148. *Sighing like furnace*, as the furnace sends out smoke. Compare *Cymbeline*, i. 6. 66:

'He furnaces

The thick sighs from him.'

And *Love's Labour's Lost*, iv. 3. 140:

'I heard your guilty rhymes, observed your fashion,  
Saw sighs reek from you, noted well your passion.'

*Ib.* *woeful*, expressive of grief. So *Venus and Adonis*, 836:

'She marking them begins a wailing note  
And sings extemporally a woeful ditty.'

150. *Full of strange oaths*. Compare *Henry V*, iii. 6, 78, &c.: 'And

this they con perfectly in the phrase of war, which they trick up with new-tuned oaths : and what a beard of the general's cut and a horrid suit of the camp will do among foaming bottles and ale-washed wits, is wonderful to be thought on."

*Ib.* bearded like the pard, with long pointed mustaches, bristling like a panther's or leopard's feelers. See note on *The Tempest*, iv. 1. 257. 'The Perde is called Perdus, as Isidore sayth, is the most swift beast, with many diuers coulours and rounde speckes, as the Panther, and reeseth [rushes violently] to bloud, and dyeth in leaping, and varyeth not from the Panther, but the Panther hath moe white speckes.' Batman vppon Bartholome, xviii. 83, fol. 376 b.

151. sudden, hasty. Compare *The Tempest*, ii. 1. 306, and *King John*, iv. 1. 27 :

'Therefore I will be sudden and dispatch.'

156. saws, sayings, maxims. See iii. 5. 80; *Hamlet*, i. 5. 100 :

'All saws of books, all forms, all pressures past.'

And *Lucrece*, 244 :

'Who fears a sentence or an old man's saw

Shall by a painted cloth be kept in awe.'

*Ib.* modern, commonplace, of every-day occurrence. See iv. 1. 6; *Macbeth*, iv. 3. 170 :

'Where violent sorrow seems

A modern ecstasy.'

And *Antony and Cleopatra*, v. 2. 167 :

'Immement toys, things of such dignity

As we greet modern friends withal.'

158. pantaloon. The word and character were borrowed from the Italian stage. Todd in his edition of Johnson's Dictionary quotes from Addison's Remarks on several parts of Italy [Works, ed. 1721, ii. 35] an account of the plays in Venice : 'There are four standing characters which enter into every piece that comes on the stage ; the *Doctor*, *Harlequin*, *Pantalone*, and *Coviello* . . . *Pantalone* is generally an old Cully, and *Coviello* a Sharper.' Torriano in his Italian Dictionary (1659) gives, 'Pantalone, a Pantalone, a covetous and yet amorous old dotard, properly applied in Comedies unto a Venetian.' St. Pantaleon was the patron saint of Venice. Capell quotes from a play called *The Travels of three English Brothers*, which was printed in 1607, a dialogue between an Italian Harlequin and Kemp the actor :

'*Harl.* Marry sir, first we will have an old Pantaloune.

*Kemp.* Some icalous Coxcombe.

*Harl.* Right, and that part will I play.'

Steevens gives a stage direction from *The Plotte of the Deade Mans Fortune*, 'Enter the panteloun and pescode with spectacles.'

160. *hds.* See ii. 4. 6.

*Ib.* a world too wide. Compare All's Well that Ends Well, i. 1. 187 :

'With a world

• Of pretty, fond, adoptious christendoms.'

And Skelton, The Bowge of Courte, 464 (vol. i. p. 47, ed. Dyce) :

• 'It is a worlde, I saye, to here of some.'

163. *his*, *its*. The neuter possessive pronoun, although used, was of rare occurrence in Shakespeare's time. • See note on The Tempest, i. 2. 95.

• 175. *unkind*, *unnatural*. This literal sense of the word appears to be the most prominent here. Compare King Lear, iii. 4. 73 :

'Nothing could have subdued nature

To such a lowness but his unkind daughters.'

178. *Because thou art not seen*. Warburton proposed, with an amount of confidence which is only equalled by the certainty that his conjecture is wrong, to read, 'Because thou art not sheen.' Johnson defended the old reading and gave the obvious sense of the passage, 'thy rudeness gives the less pain, as thou art not seen, as thou art an enemy that dost not brave us with thy presence, and whose unkindness is therefore not aggravated by insult.' Capell compares King Lear, iii. 2. 16 :

'I tax not you, you elements, with unkindness ;

I never gave you kingdom, call'd you children,

You owe me no subscription.'

182. *Then, heigh-ho, &c.* 'Then' is Rowe's emendation for 'The' of the folios.

187. *Though thou the waters warp*. In the A. S. *weorpan*, or *wyrpan*, from which 'warp' is derived, there are the two ideas of throwing and turning. By the former of these it is connected with the German *werfen*, and by the latter with A. S. *hweorfan* and Goth. *hvaírban*. The prominent idea of the English 'warp' is, that of turning or changing, from which that of shrinking or contracting as wood does is a derivative. So in Measure for Measure, i. 1. 15, Shakespeare uses it as equivalent to 'swerve,' to which it may be etymologically akin :

• 'There is our commission,

From which we would not have you warp.'

Hence 'warped' = distorted in King Lear, iii. 6. 56 :

• 'And here's another, whose warp'd looks proclaim

What store her heart is made on.'

• With which compare Winter's Tale, i. 2. 365 :

'This is strange : methinks

My favour here begins to warp.'

• And All's Well that Ends Well, v. 3. 49 :

• 'Contempt his scornful perspective did lend me  
Which warp'd the line of every other favour.'

In the present passage Shakespeare seems to have had the same idea in his mind. The effect of the freezing wind is to change the aspect of the water, and we need not go so far as Whiter, who insists that 'warp' here means to contract, and so accurately describes the action of frost upon water. A fragment from a collection of gnomic sayings preserved in Anglo-Saxon in the Exeter MS. has been quoted by Holt White and repeated by subsequent commentators under the impression that it illustrates this passage. This impression is founded on a mistake. As it is quoted the sentence stands thus, 'winter sceal geweorpan weder,' which White renders 'winter sha'll warp water.' But unfortunately 'water' is not mentioned, and the word so rendered is 'weather,' that is, 'fair weather,' and is moreover the subject of the following and not the object of the preceding verb. Caldecott quotes from Golding's Ovid, Book II [fol. 22 b, ed. 1603], part of the description of Callisto's metamorphosis into a bear,

'Her handes gan warpe and into pawes ylfauouredly to grow':  
where the Latin is

'Curvarique manus et aduncos crescere in ungues.'

Here again the idea of bending or turning, and so distorting, is the prominent one. We may therefore understand by the warping of the waters, either the change produced in them by the action of the frost, or the bending and ruffling of their surface caused by the wintry wind.

189. As *friend remember'd not*. Haumer read 'remembering,' and Malone endeavoured to shew, not very satisfactorily, that 'remember'd' and 'remembering' were the same, because 'I am remembered' = I remember, as in iii. 5. 130. But in this case 'remember' signifies 'to remind,' or 'put in mind,' as in *The Tempest*, i. 2. 243:

'Let me remember thee what thou hast promised.'

In the present passage '*friend remember'd not*' is put as a parallel to 'benefits forgot,' and as this is practically equivalent to 'the forgetting of benefits,' so the former is rather inexactly put for 'the being forgotten as a friend.'

191, 192. For '*were*' in both these lines Dyce conjectured '*are*.'

193. *effigies*, likeness.

194. *limn'd*, drawn and painted. Compare *Venus and Adonis*, 290:

'Look when a painter would surpass the life,

In limning out a well-proportion'd steed.'

'Dislimn' occurs in *Antony and Cleopatra*, iv. 14. 10. The word is derived from the French *enluminer*, which Cotgrave renders, 'To illuminate, enlighten, cleere, brighten, illustrate; also, to sleeke, or burnish; also, limne.'

198. *master*. The first folio has 'masters.' See i. 2. 94.

## ACT III.

## Scene I.

2. *the better part*, the greater part. Compare 'all points,' i. 3. 113.  
 3. *argument*. See i. 2. 262.  
 4. *thou present*, that is, thou being present. Compare Richard II, i. 3. 259:

'Joy absent, grief is present for that time.'

6. *Seek him with candle*. A reference to Luke xv. 8.

16. *my officers of such a nature, whose especial duty it is*. In modern usage, as compared with that of Shakespeare's time, 'nature' and 'kind' have been interchanged. Bacon in his Essay of Gardens speaks of 'lilies of all natures.'

17. *Make an extent upon his house and lands*. 'Upon all debts of record due to the Crown, the sovereign has his peculiar remedy by writ of *extent*; which differs in this respect from an ordinary writ of execution at suit of the subject, that under it the body, lands and goods of the debtor may be all taken at once, in order to compel the payment of the debt. And this proceeding is called an *extent*, from the words of the writ; which directs the sheriff to cause the lands, goods and chattels to be appraised at their full, or extended, value (*extendi facias*), before they are delivered to satisfy the debt.' Stephen's Commentaries on the Laws of England (sixth ed.), iv. 80. Lord Campbell (Shakespeare's Legal Acquirements) quotes this passage as an example of Shakespeare's 'deep technical knowledge of law,' the writ *extendi facias* applying to houses and lands, as *feri facias* to goods and chattels, and *capias ad satisfaciendum* to the person. The word 'extent' is used in the sense of a writ in Massinger, The City Madam, v. 2:

'I grant your person to be privileged  
 From all arrests; yet there lives a foolish creature  
 Call'd an under-sheriff, who being well paid will serve  
 An extent on lords' or lowns' land.'

Compare also A New Way to pay Old Debts, v. 1:

'But when

- This manor is extended to my use,  
 You'll speak in an humbler key, and sue for favour.'

18. *expediently, speedily*, expeditiously. 'Expedient' is used for 'expeditions' in King John, ii. 1. 60:

'His marches are expedient to this town.'

• And in Richard II, i. 4. 39: 'Expedient manage must be made.'

## Scene II.

2. *thrice-crowned*, ruling in heaven, on earth, and in the underworld as Luna, Diana, and Hecate. The memorial lines are given by Johnson:

'Terret, lustrat, agit, Proserpina, Luna, Diana,

Ima, superna, feras, sceptro, fulgore, sagittis.'

Singer quotes from one of Chapman's Hymns (Hymnus in Cynthiam) a passage which may have been in Shakespeare's mind:

'Nature's bright eye-sight, and the night's fair soul,

That with thy triple forehead dost control

Earth, seas, and hell.'

Compare also *Midsummer Night's Dream*, v. 1. 391:

'By the triple Hecate's team.'

Hecate was frequently represented in ancient art with three heads.

6. *character*, inscribe. With a different accent in *Hamlet*, i. 3. 59:

'And these few precepts in thy memory

See thou character.'

10. *unexpressive*, that cannot be expressed. Milton possibly had this passage in his mind in *Lycidas*, 176:

'And hears the unexpressive nuptial song.'

See also *The Hymn to the Nativity*, 116. Words similarly formed and used by Shakespeare are 'directive' (*Troilus and Cressida*, i. 3. 356), 'plausive' (*Hamlet*, i. 4. 30), and 'insuppressive' (*Julius Cæsar*, ii. 1. 134).

*Ib.* *she*, used for 'woman,' as in *Sonnet cxxx*. 14:

'I think my love as rare

As any she belied with false compare.'

Compare *Cymbeline*, i. 3. 29:

'The shes of Italy should not betray

Mine interest and his honour.'

And *The Taming of the Shrew*, iii. 2. 236:

'I'll bring mine action on the proudest he

That stops my way in Padua.'

See also in the present scene, line 362.

14. *naught*, bad, worthless. The old English forms of the word are *niht*, *nā-ūht*, and *nāht*, the same as 'no whit' and the negative of 'aught.' See i. 1. 31.

16. *vile*, spelt 'vild' in the folios.

20. *Hast*. For the omission of the pronoun compare *Twelfth Night*, ii.

3. 122: 'Art any more than a steward?'

28. *may complain of good breeding*, that is, of the want of good breeding.

See ii. 4. 69.

35. *all on one side* is explanatory of 'ill-roasted' and not of 'damned.'

41. *parlous*, *perilous*, *dangerous*. See Richard III, ii. 4. 35: 'A parlous boy'; where the quartos read 'perilous.' The spelling represents the pronunciation.

42. *Not, a whit*. As 'not' is itself a contraction of *nāwih̄t*, or *nawhit*, 'not a whit' is redundant.

44. *mockable*, *liable to ridicule*.

48. *still, constantly*. Compare Hamlet, ii. 2. 42:

'Thou still hast been the father of good news.'

And The Tempest, i. 2. 229: 'the still-vex'd Bermoothes.'

*Ib. fells*, the skins of sheep with the wool on. Compare Lear, v. 3. 24, and Macbeth, v. 5. 11:

'My fell of hair

Would at a dismal treatise rouse and stir

As life were in 't.'

Florio (Ital. Dict.) has, 'Vello, a fleece, a fell or skin that hath wooll on.' Again in Chapman's translation of the Georgics of Hesiod (ed. Hooper), i. 364:

'In dales

Th' industrious bee her honey sweet exhales,

And full-fell'd sheep are shorn with festivals.'

In Job ii. 4 the earlier of the Wicliffite versions has, 'Fel for fel, and alle thingus that a man hath he shulde giue for his soule.'

51. *a mutton*, a sheep. Like 'beef,' the word is now only used of the flesh of the slaughtered animal. Cotgrave (Fr. Dict.) gives: 'Mouton: m. A Mutton, a Weather; also, Mutton.' Compare The Merchant of Venice, i. 3. 168:

'As flesh of muttons, beefs, or goats.'

55. *A more sounder instance*. For the double comparative see The Tempest, i. 2. 439:

'The Duke of Milan

And his more braver daughter could control thee.'

59. *thou worms-meat*. It is not impossible that this expression may have struck Shakespeare in a book which he evidently read, the treatise of Vincentio Saviolo (see v. 4. 83), in which a printer's device is found with the motto, 'O wormes meate: O froath: O vanitie: why art thou so insolent.'

60. *perpend*, reflect, consider. An affected word put into the mouth of such characters as Polonius and Ancient Pistol. Compare Hamlet, ii. 2. 105, and The Merry Wives of Windsor, ii. 1. 119:

'He loves the gallimaufry: Ford, perpend.'

65. *God make incision in thee!* As Heath explains, 'God give thee a better understanding, thou art very raw and simple as yet;' in allusion 'to the common proverbial saying, concerning a very silly fellow, that he ought



to be cut for the simples.' The reference is to the old method of cure for most maladies by blood-letting. See *Love's Labour's Lost*, iv. 3. 97 :

'A fever in your blood! why, then incision  
Would let her out in saucers: sweet misprision!'

*Ib. raw*, untrained, untutored. So in *Richard II.*, ii. 3. 42 :

'I tender you my service,

Such as it is, being tender, raw, and young.'

68. *glad*, that is, am glad.

*Ib. content with my harm*, patient under my own misfortunes.

77. *east*, eastern, belongs to 'Ind.'

*Ib. Ind.* Compare *The Tempest*, ii. 2. 61: 'Do you put tricks upon's with savages and men of Ind, ha?' And for the pronunciation see *Love's Labour's Lost*, iv. 3. 222 :

'Like a rude and savage man of Inde,'

where it rhymes with 'blind.'

81. *lined*, drawn. The first three folios have 'Linde,' the fourth 'Lind.' Capell reads 'limn'd.'

83. *face*. So the folios. Sidney Walker, with great probability, conjectured 'fair,' to correspond with the following.

84. *fair*, beauty. Compare Sonnet lxxxiii. 2 :

'I never saw that you did painting need

And therefore to your fair no painting set.'

For other instances of adjectives used as substantives see *Venus and Adonis*, 589 :

'Whereat a sudden pale,

Like lawn being spread upon the blushing rose,

Usurps her cheek.'

And *A Lover's Complaint*, 95 :

'Whose bare out-bragg'd the web it seem'd to wear.'

In the present line Rowe in his second edition altered 'fair' to 'face.'

86, 87. *it is the right butter-women's rank to market*, going one after another, at a jog-trot, like butterwomen going to market. This seems to be the meaning if 'rank' is the true reading. It is open to the rather pedantic objection that it makes *rank* = file. But it may be used simply in the sense of 'order.' Hammer altered it to 'rate,' and Grey for 'rate to market' proposed to read 'rant at market.' I am rather inclined to consider 'rack' to be the proper word, and I would justify this conjecture by the following quotations from Cotgrave's French Dictionary :

'Amble: f. An amble, pace, racke; an ambling, or racking pace; a smooth, or easie gate.'

'Ambler. To amble, pace; racke; to go easily, and smoothly away.'

In Holme's *Armoury* (B. II. c. 10, p. 150) 'rack' is thus defined: 'Rack is a pace wherein the horse neither Trots or Ambles, but is between both.'

92. Florio, in his *Second Frutes*, p. 179, has, 'Cat after kinde will either hunt or scratch.'

94. *Winter*. So the third and fourth folios. The first and second have 'Wintred,' which Mr. Grant White retains. Compare 'azured' in *The Tempest*, v. 1. 43, and perhaps 'damask'd,' in *Sonnet cxxx. 5*, quoted in note on iii. 5. 122.

96. *sheaf*, gather into sheaves. See *Cotgrave* (Fr. Dict.): 'Gerber des javelles. To bind corne of swath into sheaves: to sheafe vp corne.'

102. *false gallop*, the unnatural pace which a horse is taught to go; apparently the same as a canter or Canterbury gallop, said to be so called from being the pace adopted by pilgrims to the shrine of St. Thomas at Canterbury. Compare 1 *Henry IV.*, iii. 1. 135, where Hotspur says:

'I had rather hear a brazen canstick turn'd,  
Or a dry wheel grate on the axle-tree;  
And that would set my teeth nothing on edge,  
Nothing so much as mincing poetry:  
'Tis like the forced gait of a shuffling nag.'

Püttenham (quoted by Caldecott) in his *Arte of English Poesie* (p. 76, ed. Arber) uses the term 'riding ryme' in speaking of Chaucer's verse in a manner which throws light upon the present passage: 'His meetre Heroicall of *Troilus* and *Cresseid* is very graue and stately, keeping the staffe of seuen and the verse of ten, his other verses of the *Canterbury tales* be but riding ryme, neverthesse very well becomming the matter of that pleasaunt pilgrimage in which euery mans part is playd with much decency.' Malone quotes from Nash's *Apologie of Pierce Pennilesse*, 4to. 1593: 'I would trot a false gallop through the rest of his ragged verses, but that if I should retort the time doggrel a right, I must make my verses (as he doth his) run hobbling, like a brewer's cart upon the stones, and observe no measure in their feet.' See also *Much Ado about Nothing*, iii. 4. 94:

'Beat. What pace is this that thy tongue keeps?

Marg. Not a false gallop.'

106. *graft*. The old form of 'graft,' from French *greffer*. Compare 'hoist' and 'hoist'; and see 2 *Henry IV.*, v. 3. 3: 'Nay, you shall see my orchard, where in an arbour we will eat a last year's pippin of my own grafting.' Shakespeare also uses 'graft,' as in *Richard II.*, iii. 4. 101:

'Pray God the plants thou graft'st may never grow.'

107. *a medlar*. For the pun upon 'medlar' compare *Timon of Athens*, iv. 3. 307-309:

'Apem. Dost hate a medlar?

Tim. Ay, though it look like thee.

Apem. An thou hadst hated meddlers sooner thou shouldst have loved thyself better now.'

Ib. *the earliest fruit*, not because it ripens soonest, for this is not the case

with the medlar, but because it is rotten before it is ripe, and so may be said to be in advance of other fruit.

109. *right*, *tree*. See above, l. 86, and Antony and Cleopatra, iv. 12. 28 r 'Like a right gipsy.'

113. *a desert*. So Rowe. The folios have simply 'desert.' Steevens adopted Tyrwhitt's conjecture, 'Why should this desert silent be?'

114. *For*, because. Compare The Merchant of Venice, i. 3. 43 :  
'I hate him for he is a Christian.'

116. *civil sayings*, the sayings or maxims of civilisation and refinement. Johnson says, 'This desert shall not appear unpeopled, for every tree shall teach the maxims or incidents of social life.' For 'civil' in this sense compare Midsummer Night's Dream, ii. 1. 152 :

'Uttering such dulcet and harmonious breath  
That the rude sea grew civil at her song.'

And iii. 2. 147 of the same play :

'If you were civil and knew courtesy.'

119. *erring*, wandering; not used here in a moral sense. See Hamlet, i. 1. 154 : 'The extravagant and erring spirit.' The word occurs in its literal sense, though with a figurative reference, in Isaiah xxxv. 8 : 'The wayfaring men, though fools, shall not err therein.' For 'wandering stars' in the Authorised Version of Jude 13, the Wicliffite versions have 'erringe sterres.'

120. *That*, so that.

*Ib. a span*. See Psalm xxxix. 6, Prayer Book Version, 'Behold, thou hast made my days as it were a span long.'

121. *Buckles in*, encompasses. So in Troilus and Cressida, ii. 2. 30 :

'And buckle in a waist most fathomless  
With spans and inches so diminutive  
As fears and reasons.'

125. *sentence end*. For the omission of the mark of the possessive see below, line 237, and Abbott, § 217.

128. *quintessence*, the fifth essence, called also by the mediæval philosophers the spirit or soul of the world, 'whome we tearme the quintessence, because he doth not consist of the foure Elementes, but is a certaine fifth, a thing aboue them or beside them . . . This spirit doubtlesse is in a manner such in the body of the world, as ours is in mans body : For as the powers of our soule, are through the spirit giuen to the members : so the vertue of the soule of y<sup>e</sup> world is by the quintecense spread ouer all, for nothing is found in all the world which wanteth the sparke of his vertue' (Batman vppon Bartholome, fol. 173 a). See Hamlet, ii. 2. 321.

129. *in little*, in miniature. So in Hamlet, ii. 2. 383 : 'And those that would make mows at him while my father lived, give twenty, forty, fifty, an hundred ducats a-piece for his picture in little.'

131. &c. Compare *The Tempest*, iii. 1. 48:

‘But you, O you,  
So perfect and so peerless, are created  
Of every creature’s best!’

136. *Atalanta’s better part* has given occasion to much discussion. Steevens was probably right in saying it was that for which she was most commended, but the question still remains what this was. In the story of *Atalanta* as told in Ovid (*Met.* x.), where Shakespeare may have read it in Golding’s translation, it is clearly ~~her beauty and grace of form~~ which attracted her suitors to compete in the race with her at the risk of being the victims of her cruelty. For instance, Hippomenes, looking on at first with a feeling of contempt, begins to think the prize worth competing for:

‘And though that she  
Did flie as swift as Arrow from a Turkie bow: yet hee  
More woondred at her beautie, then at swiftnesse of her pace,  
Her running greatly did augment her beautie and her grace.’

(Golding’s trans. ed. 1603, fol. 128.)

It certainly could not have been her wit, as Dr. Farmer thought, for which she is not known to have been celebrated. In a subsequent passage indeed, Jaques compares the quickness of Orlando’s wit to the swiftness of *Atalanta’s* heels, but this is a very different thing. Malone made a curious mistake in supposing that *Atalanta’s* lips were her better part, because in Marston’s *Insatiate Countess* (*Works*, ed. Halliwell, iii. 107), he found,

‘Those lips were hers that won the golden ball,’

evidently forgetting *Venus* and the judgement of Paris. Whiter is of opinion that Shakespeare may have had in his mind while writing this passage some pictures or tapestry in which were represented Helen, Cleopatra, *Atalanta*, and Lucretia. Such may very well have been the case, and it is known that carvings representing classical subjects were much in request. Pliny, in a passage quoted by Tollet, speaks of two frescoes at Lanuvium in his own time ‘of ladie *Atalanta* and queene Helena, close one to the other, painted naked, by one and the same hand: both of them are for beautie incomparable, and yet a man may discern the one of them to be a maiden by her modest and chaste countenance’ (xxxv. 3, trans. Holland). On an amethyst in the Berlin Museum is a figure of ‘*Atalanta*, looking back in the midst of the race to pick up the golden apple thrown down by her competitor, Hippomenes,’ which Mr. King describes as ‘Greek work of the most perfect style’ (*Horatii Opera*, ed. King and Munro, p. 410). Kalanders pleasure-house in the *Arcadia* (*Lib.* i. p. 3, ed. 1598) was adorned with pictures, one of which was of *Atalanta*, ‘the posture of whose limmes was so luely expressed, that if the eyes were the only iudges, as they be the only seers, one would haue sworn the very picture had run.’

137. *Sad*, grave, serious, with some reflexion of the more common meaning of the word. Compare *The Merchant of Venice*, ii. 2. 205:

'Like one well studied in a sad ostent

To please his grandam';

where 'sad ostent' is an assumed appearance of gravity or seriousness.

138-141. Shakespeare may have remembered the story of Zeuxis as told by Pliny (xxxv. 9, trans. Holland), 'that when hee should make a table with a picture for the Agrigentines, to be set up in the temple of Iuno Lacinia, at the charges of the citie, according to a vow that they had made, hee would needs see all the maidens of the citie, naked; and from all that companie hee chose five of the fairest to take out as from severall patterns, whatsoever hee liked best in any of them; and of all the lovely parts of those five, to make one bodie of incomparable beautie.'

139. Marston had apparently this passage in his mind when, after a similar enumeration, he wrote (*Insatiate Countesse*, i. 1; *Works*, ed. Halliwell, iii. 107):

'Here they meete,

As in a sacred synod.'

141. *touches*, traits. See v. 4. 27.

143. *And I to live*, &c. The construction is loose although the sense is clear. We may regard the words as equivalent to 'And that I should live &c.;' or supply some verb from 'would' of the previous line, as if it were either 'And I would live, or am willing to live, &c.'

144. *pulpiter*. The conjecture of Mr. Spedding, adopted by Dyce (ed. 2) and in the Globe edition, for the reading of the folios 'Iupiter,' which it is worthy of remark is not printed in italics as proper names usually are.

150. *scrip*. The pouch or scrip was as necessary a part of a shepuerd's equipment as it was in David's time. See 1 Sam. xvii. 40. Compare Sackville's *Induction* (ed. 1587), fol. 209 a:

'With staffe in hand, and scrip on shoulder cast,

His chiefe defence agaynst the winters blast.'

Cotgrave (Fr. Dict.) has, 'Malette: f. A little male; a budget, or scrip. Malette de bergier. A Shepheards scrip.' And in Lodge's novel (p. 70) Ganimede invites Rosader (the original of Orlando) thus: 'Therefore, forrcster, if thou wilt take such fare as comes out of our homely scrips, welcomd shall answere whatsoever thou wantest in delicates.'

159, 160. *how thy name should be hanged and carved*, was said to be hanged and carved. 'Should' is frequently used in giving a reported speech. In this sense it occurs in George Fox's *Journal* (p. 43, ed. 1765), quoted by Dr. Abbott (§ 328), who says it indicates a false story: 'The priest of that church raised many wicked slanders upon me: "That I rode upon a great black horse, and that I should give a fellow money to follow me when I was on my black horse."' Again in Ben Jonson, *The Fox*, ii. 1:

*Sir P.* Pray you, what news, sir, vents our climate?  
 I heard last night a most strange thing reported  
 By some of my lord's followers, and I long  
 To hear how 'twill be seconded.

*Per.* What was't, sir?

*Sir P.* Marry, sir, of a raven that should build  
 In a ship royal of the king's.'

161. *seven out of the nine days* that a wonder usually lasts. Compare  
 3 Henry VI, iii. 2. 113, 114:

'*Glou.* That would be ten days' wonder at the least.

*Clar.* That 's a day longer than a wonder lasts.'

162. *on a palm-tree.* Those who desire that Shakespeare shall be infallible on all subjects human and divine explain the palm-tree in this passage as the goat willow, the branches of which are still carried and put up in churches on Palm Sunday (see Brand's Popular Antiquities, i. 127, ed. Ellis). But as the forest of Arden is taken from Lodge's novel, it is more likely that the trees in it came from the same source. This is certainly the case with the 'tuft of olives' in iii. 5. 74. Lodge's forest was such as could only exist in the novelist's fancy, for besides pines, beech trees, and cypresses, there were olives, figs, lemons and citrons, pomegranates and myrrh trees. The palm is mentioned, but not as a forest tree, and only in figures of speech; as for example, 'Thou art old, Adam, and thy haire waxe white: the palme tree is alreadie full of bloomes' (Euphues Golden Legacie, ed. Collier, p. 50).

163. *since Pythagoras' time.* The doctrine of the transmigration of souls is referred to again by Shakespeare in The Merchant of Venice, iv. 1. 131, and Twelfth Night, iv. 2. 54-60.

164. *an Irish rat.* The belief that rats were rhymed to death in Ireland is frequently alluded to in the dramatists. Steevens quotes from Ben Jonson's Poetaster, To the Reader:

'Rhime them to death, as they do Irish rats  
 In drumming tunes.'

Malone quotes from Sidney's Apologie for Poetrie [ed. Arber, p. 72]. 'Though I will not wish vnto you, the Asses eares of Midas, nor to be driuen by a Poets verses, (as Bubonax was) to hang himselfe, nor to be rimed to death, as is sayd to be doone in Ireland, yet thus much curse I must send you.' In Scot's Discovery of Witchcraft [Bk. iii. c. 15, p. 35, ed. 1665], quoted by Dr. Kingsley in Notes and Queries, 1st Ser. vi. 591, the power of magic incantations is said to be claimed by the Irish witches: 'The Irishmen addict themselves wonderfully to the credit and practice hereof; insomuch as they affirm, that not only their children, but their cattel, are (as they call it) eye-bitten, when they fall suddenly sick, and tearm one sort of their Witches eye-biters; only in that respect: yea and they will not stick to

affirm, that they can rime either man or beast to death.' Randolph, in his play, *The Jealous Lovers*, v. 2 (p. 156, ed. Hazlitt), has a reference to the same belief:

'If he provoke my spleen, I'll have him know  
I soldiers feed shall mince him, and my poets  
Shall with a satire, steep'd in gall and vinegar,  
Rhyme 'em to death, as they do rats in Ireland.'

And Pope in his version of Donne's Second Satire, l. 22:

'One sings the fair: but songs no longer move;  
No rat is rhymed to death, nor maid to love.'

The supposed effect of music upon these animals will be present to the recollection of every one who has read Browning's *Pied Piper of Hamelin*.

165. *Trow you, know you*, can you tell. So Love's Labour's Lost, v. 2.

279: 'And trow you what he called me?' See Lear, i. 4. 234: 'For, you know, nuncle, &c.,' where the quartos read 'trow.' 'Trow you who, &c.' = 'Who do you thiuk, &c.'

167. *And a chain, &c.* This irregular and elliptical construction, in which 'and' does yeoman's service for many words, may be illustrated by the following from *Coriolanus*, i. 1. 82: 'Suffer us to famish, and their store-houses crammed with grain.' And *Cymbeline*, v. 4. 179: 'But a man that were to sleep your sleep, and a hangman to help him to bed, I think he would change places with his officer.'

170. Ray in his collection of Proverbs gives, 'Friends may meet, but mountains never greet.'

171. Tollet quotes from Pliny, ii. 83 (Holland's trans.): 'There happened once (which I found in the bookes of the Tuscanes learning) within the territorie of Modena, (whiles L. Martius and Sex. Iulius were Consuls) a great strange wonder of the Earth: for two hills encountred together, charging as it were, and with violence assaulting one another, yea and retiring againe with a most mightie noise.' There is of course no necessity for supposing that Shakespeare had such a passage in his mind.

175. *petitionary*, imploring, *entreating*. See *Coriolanus*, v. 2. 82: 'I have been blown out of your gates with sighs; and conjure thee to pardon Rome and thy petitionary countrymen.'

179. *out of all hooping*, *exceeding* the limits of all exclamations, of wonder. Compare 'beyond all hoe,' which occurs in the old play of *Sir Thomas More* published by the Shakespeare Society, p. 67. Similar expressions are 'without all cry,' 'out of all cry.' See Chapman, *The Blinde Begger of Alexandria* (Works, i. p. 11): 'Oh mayster tis without all these, and without al crie.' And in *The Taming of a Shrew*, sig. (c.) verso:

'I thinke I shall burst myselfe  
With eating, for Ile so cram me downe the tarts  
And the marchpaines, out of all crie.'

'Hooping,' the spelling of the early folios, was changed by Theobald to 'whooping' both, here and in Henry V, ii. 2. 108, where the first folio has :

'That admiration did not hoope at them.'

But the form 'whoop' was in early use. Cotgrave (Fr. Dict.) gives: 'Hucher. To whoope, or hallow for; to call vnto.' And earlier still, in Palsgrave's *Lesclarcissement de la Langue Francoyse* (1530), we find, 'I whoope, I call. *Je huppe* . . . Whooppe a lowde, and thou shalte here hym blowe his horne: *huppe hault, et tu lorras corner.*'

180. *Good my complexion!* Rosalind appeals to her complexion not to betray her by changing colour. Several very unnecessary conjectures have been made for the purpose of making clear what already seems plain.

181. *a doublet and hose.* See ii. 4. 6.

182. *One inch of delay more is a South-sea of discovery*, if you delay the least to satisfy my curiosity I shall ask you in the interval so many more questions that to answer them will be like embarking on a voyage of discovery over a wide and unknown ocean. Compare Donne's 'Hymn to God, my God, in my sickness,' l. 9:

'Whilst my physitions by their love are grown  
Cosmographers, and I their map, who lie  
Flat on this bed, that by them may be shown  
That this is my south-west discovery  
*Per fretum febris*, by these straits to dye.'

188. *Is he of God's making?* or his tailor's? Compare Lear, ii. 2. 59, 60: 'You cowardly rascal, nature disclaims in thee: a tailor made thee.' Stephens in his *Essayes and Characters* (2nd ed. 1615) has one 'My Mistressse,' of whom he says: 'Her body is (I presume) of God's making & yet I cannot tell, for many parts thereof she made her selfe' (p. 391).

193. *stay, wait for.* So in the Authorised Version in the table of contents to 1 Samuel xiv.: 'Saul, not staying the Priests ansuere, setteth on them.' See also Hamlet, v. 2. 24.

197. *speak.* The folios have no comma, and it is perhaps not necessary. For the construction in this case compare Henry V, v. 2. 156: 'I speak to thee plain soldier.' And Twelfth Night, i. 5. 115: 'He speaks nothing but madman.' See also below, l. 255.

*Ib. sad<sup>d</sup> brow, serious countenance.* For 'sad' see above, l. 137, & compare Much Ado about Nothing, i. 1. 185: 'Speak you this with a sad brow?' And 2 Henry IV, v. 1. 92: 'O, it is much that a lie with a slight oath and a jest with a sad brow will do with a fellow that never had the ache in his shoulders!'

204. *Wherein went he? How was he dressed?* Compare Much Ado about Nothing, v. 1. 96: 'Go anticly,' that is, are dressed in an antic costume. Again, Twelfth Night, iii. 4. 415:



'And he went

Still in this fashion, colour, ornament.'

*Ib. makes.* See i. 1. 26.

208. *Gargantua's mouth.* Gargantua was the giant in Rabelais. Cotgrave gives in his French Dictionary, 'Gargantua. Great throat.' Rab. Steevens quotes from the registers of the Stationers' Company two items, shewing that in 1592 [April 6] was entered 'Gargantua his prophesie,' and in 1594 [Dec. 4] 'A booke entituled the historie of Gargantua &c.'

209. *To say ay and no.* Compare Lear, iv. 6. 100.

215. *atomies, the motes in the sunbeams.* See iii. 5. 13. In Cockeram's Dictionarie (3rd ed. 1631) 'atomy' is defined as 'A mote flying in the Sunne-beames: any thing so small that it cannot be made lesse.' Compare Romeo and Juliet, i. 4. 57, where Queen Mab's carriage is described as

'Drawn with a team of little atomies.'

*Ib. resolve, solve.* Compare Pericles, i. 1. 71:

'As you will live, resolve it you.'

And The Tempest, v. 1. 248.

217. *observance, observation, attention.*

219. *Jove's tree.* See Virgil, Georgics, iii. 332:

'Sicubi magna Jovis antiquo robore quercus  
Ingentes tendat ramos.'

220, 221. *drops forth such fruit.* The first folio omits 'such,' which is necessary to the sense, and is supplied in the later editions. See iv. 3. 34

224, 5. *it well becomes the ground,* that is, the background of the picture. Steevens compares Hamlet, v. 2. 413:

'Such a sight as this

'Becomes the field, but here shows much amiss':

but 'field' in this case means 'battle-field.'

226. *Cry holla to,* check, restrain, a term of horsemanship. Cotgrave has, 'Holla. (An Interiection) hoe there, enough, soft, soft, no more of that if you love me; also, heare you me, or come hither.'

Faict au hola. Dutifull, obsevant, readie, at a becke, at call.

Faite le hola. To stop, stay, interrupt, bid stand; also, to part a fray.'

Compare Venus and Adonis, 284:

'What recketh he his rider's angry stir,

His flattering "Holla," or his "Stand, I say"?' ~

*Ib. thy tongue.* Rowe's correction. The folios have 'the tongue.'

227. *furnished,* equipped, dressed. See Epilogue, l. 8.

228. *to kill my heart.* Spelt 'Hart' in the folios. For the pun compare Twelfth Night, iv. 1. 63:

'Beshrew his soul for me,

He started one poor heart of mine in thee.'

And Julius Cæsar, iii. 1. 238:

- ‘O world, thou wast the forest to this hart,  
And this, indeed, O world, the heart of thee.’  
229, 230. *bringest me out of tune.* See below, l. 233.  
230. *without a burden.* ‘The burden of a song, in the old acceptation of the word, was the base, foot, or under-song. It was sung throughout, and not merely at the end of a verse’ (Chappell, *Popular Music of the Olden Time*, p. 122). See note on the *Tempest*, i. 2. 381. The old spelling is ‘burthen.’  
233. *You bring me out,* you put me out, make me forget my part. So *Love’s Labour’s Lost*, v. 2. 171:  
‘They do not mark one, and that brings me out.’  
Compare B. Jonson, *Every Man out of his Humour*, Induction: ‘I am unperfect, and had I spoke it, I must of necessity have been out.’  
236. *lief.* See i. 1. 132, and *Much Ado about Nothing*, ii. 3. 84: ‘I had as lief have heard the night-raven.’  
239. *God be wi’ you.* Printed in the folios ‘God buy you,’ which we have still further changed to ‘good-bye.’  
243. *moe.* The reading of the first folio, although two lines before it has ‘more’ as the later folios have here. In Anglo-Saxon we find both *mā* and *mīra*, corresponding to ‘mo’ or ‘moe,’ and ‘more.’ Alexander Gil distinguished them by making ‘moe’ the comparative of ‘many’ and ‘more’ the comparative of ‘much’ (Koch, *Historische Grammatik d. Engl. Sprache*, ii. 209). But Butler (1633) gives both ‘moe’ and ‘more’ as comparatives of ‘many.’ In the Authorised Version of 1611 ‘moe’ frequently occurs (as in *Ex.* i. 9; *Num.* xxii. 15, xxxiii. 54; *Deut.* i. 11), but is changed in modern editions to ‘more.’ The distinction appears to be that ‘moe’ is used only with the plural, ‘more’ both with singular and plural.  
246. *just,* just so, exactly so. So in *Much Ado about Nothing*, v. 1. 164: “Nay,” said I, “a good wit.” “Just,” said she, “it hurts nobody.”  
253. *conned,* learnt by heart, as a player his part. So in *Midsummer Night’s Dream*, i. 1. 102: ‘Here are your parts: and I am to entreat you, request you and desire you, to con them by tomorrow night.’  
254. *rings.* References to the posies in rings are to be found in *Hamlet*, iii. 2. 162, and *The Merchant of Venice*, v. 1. 148. They were written on the inside in the 16th and 17th centuries and on the outside in the 14th and 15th centuries (Fairholt, *Costumes in England*, p. 568). Compare Lyly’s *Euphues* (ed. Arber), p. 221: ‘Writing your judgments as you do the posies in your rings, which are always next to the finger.’ For specimens of them see Fairholt’s *Rambles of an Archaeologist*, pp. 142, 143.  
255. *right painted cloth.* For ‘right’ compare l. 86, above. Hangings for rooms were made of canvas painted with figures and mottoes or moral sentences. The scenes were frequently of scripture subjects. Compare 1 *Henry IV*, iv. 2. 23: ‘Slaves as ragged as Lazarus in the painted cloth.’

And Lucrece, 245:

‘Who fears a sentence or an old man’s saw,  
Shall by a painted cloth be kept in awe.’

Again in Randolph, The Muse’s Looking-glass, iii. 1 (p. 218, ed. Hazlitt):

‘Then for the painting, I bethink myself  
That I have seen in Mother Redcap’s hall,  
In painted cloth, the story of the Prodigal.’

The story of the Prodigal was a favourite one both for painted cloth and for puppet-shows. See note on i. 1. 34, and 2 Henry IV, ii. 1. 157: ‘And for thy walls, a pretty slight drollery, or the story of the Prodigal, or the German hunting in water-work, is worth a thousand of these bed-hangings and these fly-bitten tapestries.’

260. *no breather*, no living being. So in Antony and Cleopatra, iii. 3. 24:

‘She shows a body rather than a life,  
A statue than a breather.’

And Sonnet lxxxix. 12:

‘When all the breathers of this world are dead,’

282-4. Compare Richard II, v. 5. 50-58, for the same fancy.

291, 296. *trot . . . ambles*. Hunter proposed to exchange these terms in the questions and corresponding answers. But the following definition from Holme’s Armoury, B. II. c. 7, p. 150,\* justifies the original arrangement: ‘Trot, or a Trotting Horse, when he sets hard, and goes of an uneasy rate.’ The point is not that Time goes fast, but that it goes at an uneasy pace, and therefore seems to be slow. Compare for the same idea Much Ado about Nothing, ii. 1. 372: ‘Time goes on crutches till love have all his rites.’

294. *a se’nnight* or sevensnight, a week. An old mode of reckoning which still survives in provincial dialects: A.S. *seofon-niht*. We retain it in ‘fortnight’ = fourteen night. Compare Much Ado about Nothing, ii. 1. 375: ‘Not till Monday, my dear son, which is hence a just seven-night.’

295. *year*. See note on The Tempest, i. 2. 53. The fourth folio has ‘years.’

313. *native* as applied to persons is always an adjective in Shakespeare. Compare Hamlet, i. 4. 14:

‘Though I am native here

And to the manner born.’

314. *cony*, rabbit; Fr. *connil*, for which Cotgrave gives as the English equivalents, ‘A Conie, a Rabbet.’ Both words are apparently used without any distinction, and of both the etymology is uncertain. ‘Cony’ may be traced through the Fr. *connil* and Ital. *coniglio* to the Latin *cuniculus*, but beyond this nothing is known.

*Ib. kindled*, the technical term for the littering of rabbits. See Palsgrave, *Lesclarissement de la langue Francoyse*: ‘I kyndyll, as a she hare or

cony dathe whan they bring forthe yonge. *Je fays des petis.* In the later of the Wicliffite versions of Luke iii. 7, *genimina viperum* is rendered 'kynd-lyngis of eddris.' From A.S. *cennan*, to bring forth.

316. *purchase*, acquire. Compare *The Tempest*, iv. 1. 14:

'Then, as my gift and thine own acquisition

'Worthily purchased, take my daughter.'

And 1 Timothy iii. 13: 'For they that have used the office of a deacon well, purchase to themselves a good degree.'

*Ib. removed*, remote, retired. See *Hamlet*, i. 4. 61:

'It waves you to a more removed ground.'

And *Measure for Measure*, i. 3. 8:

'My holy sir, none better knows than you

How I have ever loved the life removed.'

317. *of=by*. See ii. 2. 50.

318. *religious*, that is, a member of some religious order. Compare v:

4. 152, 173. So in *Richard II*, v. 1. 23:

'Hie thee to France,

And cloister thee in some religious house.'

319. *inland*. See ii. 7. 96.

*Ib. courtship*, used in the double sense of courtly and graceful manners and of paying court or wooing. See *Love's Labour's Lost*, v. 2. 363:

'Trim gallants, full of courtship and of state.'

321. *lectures*. In the first folio 'Lectors,' which probably represents the pronunciation of the time. In the same way in *Bacon's Advancement of Learning* (1605), p. 30, 'verdure' is spelt 'verdor.'

326, 327. *they were all like one another as halfpence are*. No halfpence were coined in Elizabeth's reign till 1582-3. Bacon refers to 'the late new halfpence' in the Dedication to the first edition of the *Essays*, which was published in 1597. They all had the portcullis with a mint mark, and on the reverse a cross moline with three pellets in each angle, so that, in comparison with the great variety in coins of other denominations then in circulation, there was a propriety in saying 'as like one another as halfpence are.' They were used till 1601. See *Folkes, Table of Silver Coins*, p. 57.

334. *fancy-monger*, love-monger, one who deals in love. For 'fancy' in this sense see iii. 5. 29, and *Midsummer Night's Dream*, ii. 1. 164:

'In maiden meditation, fancy-free,'

that is, free from the power of love.

336. *The quotidian of love*. A quotidian fever is one which is continuous as distinguished from an intermittent fever which comes in fits. Mr. Rushton in his *Shakespeare's Euphuism*, p. 90, quotes from *Lyly's Euphuies* [p. 66, éd. Arber]: 'Doubtlesse if euer she hir selfe haue been scorched with the flames of desire, she wil be redy to quench the coales with curtesie in an other: if euer she haue bene attached of loue, she will rescue him that is drenched

in desire: if euer she haue ben taken with the feuer of fancie, she will help his ague, who by a quotidian fit is conuerted into phrensie.'

337. *love-shak'd*. For this form of the participle see Henry V, ii. 1. 124: 'He is so shak'd of a burning quotidian tertian, that it is most lamentable to behold.'

339. *There* is followed by a plural. See Abbott, § 335.

343. *a blue eye*, not blue in the iris, but blue or livid in the eyelids, especially beneath the eyes. A mark of sorrow. Compare Lucrece, 1587:

'And round about her tear-distained eye,

Blue circles stream'd, like rainbows in the sky.'

See note on the 'blue-eyed hag' in *The Tempest*, i. 2. 270.

344. *unquestionable*, averse to question or conversation. For 'question' in this sense see iii. 4. 31, v. 4. 153, and Lucrece, 122:

'For after supper long he questioned

With modest Lucrece.'

'Questionable,' in the opposite sense of 'inviting question or conversation,' occurs in *Hamlet*, i. 4. 43:

'Thou comest in such a questionable shape

That I will speak to thee.'

346. *your having*, your possession. Compare *Twelfth Night*, iii. 4. 379: 'My having is not much.'

347. *ungartered*. A sign of carelessness and absence of mind. See *Hamlet*, ii. 1. 80, and *Two Gentlemen of Verona*, ii. 1. 79: 'O, that you had mine eyes; or your own eyes had the lights they were wont to have when you chid at Sir Proteus for going ungartered.'

348. *your bonnet unbanded*. 'Bonnet' was used in Shakespeare's time for a man's hat. See *Merchant of Venice*, i. 2. 81: 'His bonnet in Germany, and his behaviour everywhere.' In the Authorised Version of Exodus xxviii. 40, &c. it is the rendering of a term which denotes the head-dress of the priests. Stubbs in his *Anatomie of Abuses* (1783), describing the various fashions in hats of his time, says, 'An other sort have round crownes, sometimes with one kinde of bande, sometime with an other; nowe blacke, now white, now russet, now red, now greene, now yellowe, now this, nowe that, never content with one colour or fashion two dayes to an ende' (p. 52, Collier's reprint). He also mentions with great scorn a fashion which had come in from France of wearing hats without bands. Compare Ben Jonson's *Every Man out of his Humour*, iv. 4: 'I had on a gold cable hatband, then new come up, which I wore about a murrey French hat I had.' As an illustration of the whole passage take the following quotation from Heywood's *Fair Maid of the Exchange* (Works, ii. 16, ed. 1874):

'No by my troth, if every tale of love,

Or love it selfe, or foole-bewitching beauty,

Make me crosse-arme my selfe; study ay-mees;

Defie my hat-band; tread beneath my feet  
Shoo-strings and garters; practise in my glasse  
Distressed lockes, and dry my liver up,

\* With sighes enough to win an argosie.\*

350. *point-device*, faultless, precise. Compare Love's Labour's Lost, v. 1. 21: 'I abhor such fanatical phantasimes, such insociable and point-device companions.'

351. *accoutrements*. The spelling of the folios, as of the early form of the French word, is 'accoustrements.' \* In King John, i. 1. 211, and Taming of the Shrew, iii. 2. 121, it occurs in the modern spelling.

358. *still*. See line 48.

362. *that unfortunate he*. See line 10.

366. *a dark house and a whip*. The more humane treatment of lunatics is a growth of the present century. Confinement in a dark room and violent usage was formerly their fate. Compare Twelfth Night, iii. 4. 148: 'Come, we'll have him in a dark room and bound. My niece is already in the belief that he's mad.' Again, v. 1. 350:

Why have you suffer'd me to be imprison'd,  
Kept in a dark house, visited by the priest,  
And made the most notorious geck and gull  
That e'er invention play'd on.'

And Comedy of Errors, iv. 4. 97:

'Mistress, both man and master is possess'd;  
I know it by their pale and deadly looks.  
They must be bound and laid in some dark room.'

373. *moonish*, changeable as the moon.

386. *drave*. For this form of the preterite see Exodus xiv. 25: 'And took off their chariot wheels that they drave them heavily.'

380, 381. *from his mad humour of love to a living humour of madness*. Johnson proposed to balance the sentence by reading 'dying' for 'mad,' or 'loving' for 'living.' But 'living' in the sense of real or actual gives a very good meaning, and its resemblance in sound is sufficiently near to keep up the juggle. Compare Othello, iii. 3. 409: 'Give me a living reason she's disloyal.'

384 *wash your liver as clean as a sound sheep's heart*. The liver in ancient physiology was regarded as the seat of the passions. See The Tempest, iv. 1. 56:

'The cold white virgin snow upon my heart  
Abates the ardour of my liver.'

Compare the 'jecur ulcerosum' of Horace, Od. i. 25. 15. The rest of the figure is in keeping with Rosalind's assumed character as a shepherd, and its propriety must not be too much insisted on.

## Scene III.

1. *Audrey*, a corruption of *Etheldreda*, as 'tawdry laces' derive their name, from being sold at the fair of St. *Etheldreda*, abbess of *Ely*, which was held on Oct. 17.

3. *doth my simple feature content you?* There is possibly some joke intended here, the key to which is lost. *Malone* quotes, but does not suggest that there is any reference to, *Daniel's Cleopatra* (1594):

'I see then artless feature can content,

And that true beauty needs no ornament.'

'Feature' in *Shakespeare's* time signified shape and form generally, and was not confined to the face only. See *The Tempest*, iii. 1. 52, and *Richard III*, i. 1. 19:

'Cheated of feature by dissembling nature.'

5, 6. It is necessary to observe, as it might not otherwise be obvious, that there is a pun intended on 'goats' and 'Goths,' and that this is further sustained by the word 'capricious,' which is from the Italian *capriccioso*, humorous or fantastical, and this from *capra*, a goat. It is no worse than the line in *Much Ado about Nothing*, ii. 3. 60:

'Note, notes, forsooth, and nothing.'

As a slight justification it must be mentioned, throwing light also upon the pronunciation of the time, that in *Love's Labour's Lost*, iv. 3. 161,

'You found his mote; the king your mote did see,'

'mote' is printed 'moth' in the old editions. The *Goths* were the *Getæ*, *Ovid* having been banished to *Tomi* on the *Euxine*.

7, 8. Compare *Much Ado about Nothing*, ii. 1. 99. 100:

'*D. Pedro*. My visor is *Philemon's* roof; within the house is *Jove*.'

*Hero*. Why, then, your visor should be thatch'd.'

The reference is to the story of *Baucis* and *Philemon* as told by *Ovid*, *Metam.* viii.

7. *ill-inhabited*, ill-lodged. This must be the meaning, although it is not easy to say why. *Steevens* gives an example from the *Golden Legend* (ed. *Wynkyn de Worde*, 1527), fol. 196 a, in which 'am enhabited' = dwell: 'I am ryghtwysnes that am enhabyted here.' But there is no evidence that in *Shakespeare's* time 'inhabit' was equivalent to 'lodge' in the active sense.

11. *a great reckoning in a little room*, a large bill for a small company. *Warburton* read 'reeking.'

16. Compare *Twelfth Night*, i. 5. 206-8:

'*Vio*. Alas, I took great pains to study it, and 'tis poetical.

*Oli*. It is the more like to be feigned.'

17. *may be said*. *Collier*, following *Mason's* conjecture, reads 'it may be said.' The construction is confused. *Shakespeare* may have intended to continue the sentence 'may be said to be feigned.'

21. *honest*. See i. 2. 35.

26. *material*, full of matter. See ii. 1. 68.

31. *foul*, ugly; of the complexion, as opposed to 'fair.' See Venus and Adonis, 133:

'Were I hard-favour'd, foul, or wrinkled-old.'

And Sonnet cxxvii. 6:

'For since each hand hath put on nature's power,  
Fairing the foul with art's false borrow'd face,  
Sweet beauty hath no name.'

34. *Sir Oliver Martext*. The title 'Sir' was given to those who had taken the bachelor's degree at a university, and corresponded to the Latin 'Dominus' which still exists in the Cambridge Tripos lists in its abbreviated form D<sup>r</sup>. So in the Merry Wives of Windsor we have Sir Hugh Evans, and in Love's Labour's Lost Sir Nathaniel.

40. *stagger*, hesitate. Compare Merry Wives of Windsor, iii. 3. 12: 'Without any pause or staggering take this basket.' Baret, in his *Alvearie*, s. v. *Stut*, gives, 'to Stut: to stagger in speaking, or going: to stumble. T<sup>r</sup>tubo.' Cotgrave (Fr. Dict.) has 'Hesiter. To doubt, feare, sticke, stammer, stagger (in opinion).' So in Romans iv. 20, Abraham 'staggered not at the promise of God through unbelief.'

41. *what though?* what then? what matters it? Compare Merry Wives of Windsor, i. 1. 286: 'I keep but three men and a boy yet, till my mother be dead; but what though? Yet I live like a poor gentleman born.' And, King John, i. 1. 169:

'Madam, by chance but not by truth; what though?'

42. *necessary*, unavoidable. So in Sonnet cviii. 11:

'Nor gives to necessary wrinkles place.'

47. *the rascal*. The technical term for a deer lean and out of condition. Compare Drayton, Polyolbion, Song 13, l. 91:

'The Bucks and lusty Stags amongst the Rascalls strew'd,

As sometime gallant spirits amongst the multitude.'

Caldecott quotes from Puttenham's *Arte of English Poesie* (p. 191, ed. Arber) an instance of Catachresis, or the Figure of Abuse: 'As one should in reproch say to a poore man, thou raskall knaue, where raskall is properly the hunters terme giuen to young deere, leane and out of season, and not to people.' The derivation is uncertain; perhaps from the old French word *rasque*, scurf, so that 'rascal' is equivalent to scurvy, scabby, mangy, and other reproachful terms which have a similar origin. Somner (*Dictionarium Sax. Lat. Anglicum*) gives, 'Rascal. Fera strigosa. A lean or worthlesse Dear.'

48. *more worthier*. See iii. 2. 55.

52. *than to want*, that is, than the wanting or being without one.

61. *God 'ild you*, God yield you, God reward you. The folios have



'goddild' or 'godild.' See v. 4. 52, Hamlet, iv. 5. 41, and Macbeth, i. 6. 13. In Antony and Cleopatra, iv. 2. 33, the full form occurs,

α 'And the gods yield you for 't!'

62. *a toy*, a trifling matter.

63. *be covered*, put on your hat. Touchstone assumes a patronising air towards Jaques. Compare v. 1. 17.

64. *molley*. See ii. 7. 13.

65. *his bow*, his yoke. Knight gives a representation of an ox yoke used in Suffolk, which is shaped like a bow.

66. *her bells*. So Lucrece, 511:

° With trembling fear, as fowl hear falcon's bells.

The falcon is properly the female bird, the male being called tercel. See Troilus and Cressida, iii. 2. 55. Shakespeare once makes 'falcon' masculine in Lucrece, 507, but the gender of the pronoun in that passage may be explained by the fact that it refers to Tarquin, who is compared to a falcon.

74. *but I were better*, that it were not better for me. See notes on Hamlet, ii. 2. 508, and The Tempest, i. 2. 367 (Clarendon Press editions).

81. *O sweet Oliver*. A fragment of an old ballad referred to by Ben Jonson. See Underwoods, lxii. 70:

'All the mad Rolands and sweet Olivers.'

Steevens says, 'In the books of the Stationers' Company, Aug. 6, 1584, was entered, by Richard Jones, the ballad of

"O swete Olyuer

Leaue me not behind the.'

Again [Aug. 20],

"The answeare of O swete Olyuer."

Again, in 1586 [Aug. 1],

"O swete Olyver altered to ye scriptures."

83. *behind thee*. Farmer proposed to read 'behi' thee,' and to make the rhyme complete 'wi' thee' in l. 87. Johnson would alter 'wind' to 'wend,' and would read 'with thee to day.' But 'wend' and 'wind' are akin in meaning as in origin, the notion of turning being radical in both. Steevens quotes from Cæsar and Pompey, 1607:

'Winde we then, Antony, with this royal queen.'

Compare the Scotch 'win away' = get away.

89. *flout*, mock, scoff. See i. 2. 42, and compare Coriolanus, ii. 3. 168:

'Sec. Cit. Amen, sir: to my poor unworthy notice,

He mock'd us when he begg'd our voices.

Third Cit.

Certainly

He flouted us downright.'

## Scene IV.

7. *Something browner than Judas's*. Judas in the old tapestries is said to have been represented with a red beard. Compare Marston's *Insatiate Countesse*, act ii. (Works, ed. Halliwell, iii. 132): 'I ever thought by his red beard hee would prove a Judas; here am I bought and sold.'

10. *your*. See v. 4. 58.

13. *holy bread*, the sacramental bread. Tyndale in his *Obedience of a Christian Man* (Doctrinal Treatises, p. 284, Parker Society ed.), says, 'For no man by sprinkling himself with holy water, and with eating holy bread, is more merciful than before, or forgiveth wrong, or becometh at one with his enemy, or is more patient and less covetous, and so forth.' Theobald, strangely misled by Warburton, reads 'beard.'

14. *cast*, cast off. Compare Jeremiah xxxviii. 11, 'old cast clouts and rotten rags.' And Gascoigne, *The Steele Glas* (ed. Arber, p. 80),

'When hatters vse, to bye none olde caste robes.'

The second and later folios read 'chast.'

*Ib. Diana*, the goddess of chastity. Compare *Much Ado about Nothing*, iv. 1. 58:

'You seem to me as Dian in her orb,  
As chaste as is the bud ere it be blown.'

And *Timon of Athens*, iv. 3. 387:

'Thou ever young, fresh, loved, and delicate wooer,  
Whose blush doth thaw the consecrated snow  
That lies on Dian's lap!'

15. *winter's*. Theobald's usual acuteness appears to have deserted him in this scene, for he reads 'Wimfred's.'

*Ib. sisterhood*, an order of nuns; as in *Romeo and Juliet*, v. 3. 157:

'Come, I'll dispose of thee

Among a sisterhood of holy nuns.'

23. *a covered goblet*, which having a convex top is more hollow than a goblet without a cover.

28. *the word of a tapster*. See *Timon of Athens*, iv. 3. 215:

'Like tapsters that bid welcome

To knaves and all approachers.'

31. *question*, conversation. See iii. 2. 344.

33. *what*, why. Compare *Coriolanus*, iii. 3. 83: 'What do you prate of service?'

37. *quite traverse*, like an unskilful tilter, who breaks his staff across instead of striking it full against his adversary's shield and so splitting it lengthwise. This is again alluded to in *Much Ado about Nothing*, v. 1. 139:

'Nay, then, give him another staff: this last was broke cross.' See also *All's Well that Ends Well*, ii. 1. 70.

*Ib.* his lover, his mistress. Compare *Cymbeline*, v. 5. 172 :

'This Posthumus,

Most like a noble lord in love, and one

That had a royal lover, took his hint.'

*Ib.* *puisny*, inferior, unskilful; as a novice. Capell prints the word in accordance with modern spelling; 'puny,' but 'puisny' is the spelling of the folios, and the term 'puisne judges' is sufficiently familiar. Cotgrave (Fr. Dict.) has 'Puisné. Punie, younger, borne after.'

39. *a noble goose*. Hanmer reads 'a nosc-quill'd goose,' a phrase borrowed from falconry, which Steevens illustrates by a passage in Beaumont and Fletcher, *Philaster* [v. 4] :

'He shall for this time only be seel'd up,

With a feather through his nose, that he may only

See heaven.'

No change is necessary, and this is only given as one of the curiosities of conjectural emendation.

42. *that complain'd of love*. For the construction see iii. 2. 28.

43. *Who*. So the first folio. The others read 'whom.'

47. *the pale complexion of true love*. Sighing, a common malady of lovers, was supposed to take the blood from the heart. Compare *Midsummer Night's Dream*, iii. 2. 96, 97 :

'All fancy-sick she is and pale of cheer,

With sighs of love, that costs the fresh blood dear.'

52. *Bring us, &c.* The metre has been variously mended. Pope reads 'Bring us but, &c.'; Capell, 'Come, bring us, &c.'; Malone, 'Bring us unto, &c.'; and Jewis proposed 'Bring us to see, &c.'

### Scene V.

5. *Falls not*, lets not fall. For the transitive sense of 'fall' see *The Tempest*, v. 1. 64 :

'Mine eyes, even sociable to the show of thine,

Fall fellowly drops.'

And Lucrece, 1551 :

'For every tear he falls a Trojan bleeds,

6. *But first begs pardon*, without first begging pardon. See Edwards, *Life of Raleigh*, i. 704 : 'The executioner then kneeled to him for the forgiveness of his office. Raleigh placed both his hands on the man's shoulders, and assured him that he forgave him with all his heart.'

7. *dies and lives*. Mr. Arrowsmith has shewn (*Notes and Queries*, 1st Series, vii. 542) that 'this *hysteron proteron* is by no means uncommon: its meaning is, of course, the same as live and die, i. e. subsist from the cradle to the grave.' He quotes from the *Romaunt of the Rose*, 5790 :

- ‘With sorrow they both die and live  
That unto riches her hertes yeve.’  
And from Barclay’s *Ship of Fooles* (1570), fol. 6 b:  
‘He is a foole, and so shall he dye and live,  
That thinketh him wise, and yet can he nothing.’  
‘He that dies and lives by bloody drops, is he whose whole livelihood  
depends upon his exercising the office of executioner.

13. *afomies*. See iii. 2. 215.

17. *swoon*. The spelling of the folios is ‘swoound,’ but in iv. 3. 157 we find the modern form. Other varieties are ‘scound,’ ‘swoond,’ ‘swoun,’ and ‘swown.’ See v. 2. 25.

22. *but*. Added in the second folio, perhaps unnecessarily, as broken lines are frequently defective in metre.

23. *cicatrice*, properly, the scar of a wound; here, a mark, or indentation. The word is accentuated as in *Hamlet*, iv. 3. 62:

‘Since yet thy cicatrice looks raw and red.’

*Ib. capable impressure*, sensible impression. Shakespeare uses ‘capable’ elsewhere, as he does ‘sensible,’ in the active sense of ‘sensitive’; as for example in *Hamlet*, iii. 4. 127:

‘His form and cause conjoin’d, preaching to stones,  
Would make them capable.’

For ‘impressure’ in the sense of impression, see *Twelfth Night*. ii. 5. 103: ‘Soft! and the impressure her Lucrece, with which she uses to seal.’

25. *some moment*. ‘Some’ was formerly used with singular nouns. Compare *Ecclesiasticus* vi. 8: ‘For some man is a friend for his own occasion.’

26. *Nor . . . no*. See Abbott, § 408, and compare *Measure for Measure*. ii. 1. 241: ‘But the law will not allow it, Pompey; nor it shall not be allowed in Vienna.’

29. *fancy*. See iii. 2. 334.

33. *mocks*, mockeries, taunts. *So Much Ado about Nothing*, iii. 1. 79:

‘It were a better death than die with mocks.’

35. *Rosalind* steps forward.

36. *and all at once*. Staunton gives illustrations of this phrase from *Henry V*, i. 1. 36:

‘Nor never Hydra-headed wilfulness  
So soon did lose his seat, and all at once,  
As in this king.’

Again in *Sabie’s Fisherman’s Tale*:

‘She wept, she cride, she sob’d, and all at once.’

And *Middleton’s Changeling*, iv. 3:

‘Does love turn fool, run mad, and all at once?’

The first of these examples is not to the point, and a reference to the others

would not have been necessary had it not been proposed to substitute for what gives a very plain meaning either 'rail at once,' or 'domineer.'

37. *have no beauty*. Theobald reads 'have beauty'; Hammer, 'have some beauty'; Malone, 'have mo beauty'; and Mason conjectured 'had more beauty.' But the negative is certainly required, because Rosalind's object is to strike a blow at Phebe's vanity. See below, ll. 51, 62.

39. *without candle, not being so very brilliant*.

43. *of nature's sale-work, of what nature makes for general sale and not according to order or pattern*. The modern phrase is 'ready-made goods.'

*Ib.* *Od's my little life*, a very diminutive oath, which so far approaches to the definition of an interjection as to be 'an extra-grammatical utterance.' Compare 'Od's my will' in iv. 3. 17. 'Od's' is of course for 'God's.'

47. *bugle, black*, as beads of black glass which are called bugles. Compare 'bugle bracelet,' Winter's Tale, iv. 4. 224.

48. *entame, subdue, render tame*. Todd in his edition of Johnson's Dictionary quotes from Gower, *Confessio Amantis*, Book I. [vol. i. p. 66, ed. Paul]:

'My sone, if thou thy conscience  
Entamed hast in such a wise.'

*Ib.* *to your worship*, to worship you.

50. *foggy south*. The south was the quarter of fog and rain. Compare Cymbeline, ii. 3. 136: 'The south-fog rot him!' And in the same play, iv. 2. 349: 'The spongy south.'

51. *properer, handsomer*. See i. 2. 108, and below, 114.

53. *That makes*. The verb is singular because the nominative is the idea contained in what precedes, as if it had been 'tis the fact of there being such fools as you that makes, &c.'

66. Rosalind turns first to Phebe and then to Silvius. Hammer unnecessarily read 'her foulness.'

*Ib.* *foulness*. See note on 'foul,' iii. 3. 31.

78. *abused, deceived*. See The Tempest, v. 1. 112:

'Whether thou be'st he or no,

Or some enchanted trifle to abuse me.'

80. *Dead shepherd*. Christopher Marlowe, slain in a brawl by Francis Archer, 1 June, 1593, is the shepherd, and the verse is from his *Hero and Leander*, first published in 1598:

'Where both deliberate, the love is slight:

Who ever loved, that loved not at first sight.'

*Ib.* *saw*. See ii. 7. 156.

88. *extermined, exterminated*. Fr. *exterminer*. Compare 'extirp' and 'extirpate.'

102. *loose*, let loose, let drop, like a stray ear of corn.

104. *erewhile*. See ii. 4. 83. The spelling of the first three folios is

'yerewhile.' So in the Authorised Version of 1611, 'ere' is spelt 'yer' in Numbers xi. 33, xiv. 11.

106. *the bounds*. See ii. 4. 77.

107. *carlot*, clown, *rustic*; a diminutive of 'carle' or 'churl.' See ii. 4. 74.

109. *peevisish*, *petulant*. Cotgrave (Fr. Dict.) interprets 'Proterve' as 'Froward, wayward, peruerse, curst, snappish, peevisish; also proud, sawcie, malapert, arrogant, impudent.'

112. *It is*, &c. See i. 1. 128. *de notes familiers* *de la vieillesse*

122. *constant*, *uniform*.

1b. *mingled damask*, or red and white, like the colour of Damask roses. Compare Sonnet cxxx. 5:

'I have seen roses damask'd, red and white,

But no such roses see I in her cheeks.'

124. *In parcels*, piecemeal, *in detail*.

124. 125. *would have gone near To fall*, &c., *would have nearly fallen*, &c., would have gone a long way towards falling in love. See The Tempest, ii. 2. 78: 'It will go near to remove his fit.' And Midsummer Night's Dream, v. 1. 294: 'This passion, and the death of a dear friend, would go near to make a man look sad.'

127. *I have more cause*. 'I' was added in the second folio. Staunton proposed to read 'Have much more cause, &c.'

128. *what had he to do to chide*, *what business had he to chide*. So in Merry Wives of Windsor, iii. 3. 164: 'What have you to do whither they bear it?'

130. *I am remember'd*, *I remember*. See note on ii. 7. 189.

135. *straight*, *immediately*. As in Hamlet, v. 1. 4: 'And therefore make her grave straight.'

## ACT IV.

### Scene I.

1. *be*, omitted in the first folio.

6. *modern*. See ii. 7. 156.

1b. *censure*, opinion, criticism. Compare Hamlet, i. 3. 69:

'Take each man's censure but reserve thy judgement.'

14. *nice*, foolish, trifling. Compare Romeo and Juliet, v. 2. 18:

'The letter was not nice but full of charge

Of dear import.'

15. *simples*, the single ingredients of a compound mixture. Generally applied to herbs. See note on Hamlet, iv. 7. 143, and Lucrece, 530:

'The poisonous simple sometimes is compacted

In a pure compound.'

17. *my often rumination*. The first folio has 'by.' For 'often' as an adjective see 1 Timothy v. 23, 'thine often infirmities.'

18. *humorous, fanciful*. See i. 2. 249, ii. 3. 8.

26. Orlando's entrance is marked in the folios before Rosalind's last speech.

28. *God be wi' you*. See iii. 2. 239.

*Ib. an*, if; printed 'and' in the folios. In this form it occurs where it is little suspected in the Authorised Version of Genesis xlv. 30: 'Now therefore when I come to thy servant my father, and the lad be not with us.'

29. See Overbury's Characters (Works, ed. Fairholt, p. 58), where 'An Affectate Traveller' is described: 'He censures all things by countenances, and shrugs, and speakes his own language with shame and lispings.' Rosalind's satire is not yet without point. She punishes Orlando for being late by pretending not to notice him till Jaques is gone.

30. *disable*, depreciate, disparage. See v. 4. 71, and The Merchant of Venice, ii. 7. 30:

'And yet to be afeard of my deserving  
Were but a weak disabling of myself.'

33. *swam* for '*swum*,' as 'drank' is often used for the participle 'drunk.' So 'spake' for 'spoken' in Henry VIII, ii. 4. 153. See Abbott, § 344. In the folios another form of the participle is 'swom.' See The Tempest, ii. 2. 133; Two Gentlemen of Verona, i. 1. 26.

*Ib. gondola*. The folios have 'Gundello.' Johnson explains '*swam* in a gondola'; 'That is, been at Venice, the seat at that time of all licentiousness, where the young English gentlemen wasted their fortunes, debased their morals, and sometimes lost their religion.'

42. *clapped him o' the shoulder*, arrested him, like a serjeant. Compare Cymbeline, v. 3. 78:

- 'Fight I will no more,  
But yield me to the veriest hind that shall  
Once touch my shoulder.'

Rosalind hints that Cupid's power over Orlando was merely superficial.

46. *liefe*. See i. 1. 132; iii. 2. 236.

49. 50. *than you make a woman*. Hammer reads 'can make.'

52. *beholding*, beholden, indebted.

54. *prevents*, anticipates; the original meaning of the word being 'to go before.' Compare Hamlet, ii. 2. 305: 'So shall my anticipation prevent your discovery.'

59. *of a better leer*, of a better complexion. '*Leer*' is from A.S. *hleor* (O. Sax. *hlior*, *hlear*, Icel. *hlýr*), the face, cheek. Compare Havelok the Dane, 2918 (ed. Skeat):

'þe heu is swilk in hire ler  
So þe rose in roser':

that is, The hue is such in her face as the rose on the rosebush. The word

is inserted in the second line by the editor, is unnecessary. See also Lagamon's Brute (ed. Madden), 5076, for a much earlier example:

'Vnen ire teares  
Ouer hires leores':

Her tears ran over her cheeks. In Chaucer's Tale of Sir Thopas (ed. Tyrwhitt), l. 13786, the word is used in the sense of skin generally:

'He didde next his white lere  
Of cloth of lake fin and clere.'

From this it came to be used as in the present passage with the wider meaning of aspect, look, and in modern language has degenerated into a look of a particular kind.

64. *you were better*. See iii. 3. 74.

65. *gravelled*, puzzled, at a standstill. Compare Bacon, Advancement of Learning (ed. Wright), i. 7, § 8, p. 57: 'But when Marcus Philosophus came in, Silenus was gravelled and out of countenance.'

66. *when they are out*, when they are at a loss, having forgotten their part. See iii. 2. 233.

67. Steevens quotes from Burton's Anatomy of Melancholy [Part 3, Sect. 2, Memb. 4, Sub. 1, p. 506, ed. 1651]: 'And when he hath pumped his wits dry, can say no more, kissing and colling are never out of season.'

77. *suit*. See ii. 7. 44.

83. *there was not*, there has not been. For a similar instance of the past tense used for the perfect, compare Genesis xlv. 28: 'And I said, surely he is torn in pieces; and I saw him not since;' where it would be more in accordance with modern usage to say 'I have not seen.'

85. *Troilus*, in the story of his death as told by Dictys Cretensis, Dares Phrygius, Tzetzes and Guido Colonna, was slain by Achilles ('impar congressus Achilli,' Virg. Aen. i. 474), either with sword or spear, and the Grecian club is as much an invention of Rosalind's as Leander's cramp.

91. *chroniclers*. The first folio has 'chronoclers.' Hamner read 'coroners,' justifying his emendation by what follows; for 'found' is the technical word used with regard to the verdict of a coroner's jury, which is still called their 'finding.' See Hamlet, v. i. 5: 'The crowner hath sat on her, and finds it Christian burial.' I have left the old reading, for there would be only one coroner, and the 'chroniclers' might be considered to be the jurymen.

119. *there's a girl goes*. Steevens, adopting Farmer's conjecture, reads 'there, a girl goes'; but the change is unnecessary, for the relative is only omitted.

131. *new-fangled*, changeable, fond of novelty and new fashions. The earliest form of the word is 'newefangel,' which occurs in Chaucer's Squire's Tale, 10932 (ed. Tyrwhitt):

'So newefangel ben they of hir mete.'

And in the Translator's Preface to the Authorised Version we find the sub-



stantive 'newfangelnes'; from which it seems probable that the final 'd' is due to corruption, as in the case of 'vild' for 'vile,' which is of common occurrence, and perhaps 'azured' for 'azure' (The Tempest, v. 1. 43), and 'damask'd' for 'damask' (Sonnet cxxx. 5). In the same way in Hamlet 'tickle' was changed to 'tickled,' and thus formed a difficulty to commentators. See note on Hamlet ii. 2. 217 (Clar. Press ed.). From the form, 'new-fangled' it is easy to see how the imaginary 'fangled' which occurs in Cymbeline, v. 4. 134, was coined. Todd in his edition of Johnson's Dictionary gives two examples of 'Fangle' used as a substantive. The first is from Greene's Mamilia (1583): 'There was no feather, no fangle, jem, nor jewel, . . . left behind.' The other is from Antony Wood, Athenæ Oxonienses, ii col. 456: 'A hatred to fangles and the French fooleries of his time.'

133. *like Diana in the fountain.* 'In the year 1506,' says Stow in his Survey of London, 1603, quoted by Malone, 'there was set up on the east side of the cross in West Cheap, a curiously wrought tabernacle of grey marble, and in the same an image alabaster of Diana, and water conveyed from the Thames prilling from her naked breast for a time, but now decayed' (p. 100, ed. Thoms.) This passage has been referred to as helping to fix the date of the play, but if Shakespeare had this image of Diana in his mind his recollection of it was not strictly accurate. Besides the figure of Diana in a fountain was not so uncommon that it is necessary to suppose that Shakespeare had any particular example in view. Drayton in the Epistle of Rosamond to Henry II (England's Heroicall Epistles, 1605), l. 140:

'Heere in the garden wrought by curious hands,  
Naked Diana in the fountain stands.'

134. *a hyen, or hyæna.* In Holland's Pliny it is commonly spelt 'hyæne,' sometimes 'hyæn'; but in the index 'hyen.' See xxviii. 8 (vol. ii. p. 313): 'The Hyæns bloud taken inwardly with fried barley meale, doth mitigate the wrings and gripes of the bellie.'

140. *make the doors, shut the doors.* See Comedy of Errors, iii. i. 93: 'The doors are made against you.' To 'make' the door is given as a Leicestershire expression in Dr. Evans's Leicestershire Words.

141. *'twill out.* For instances of adverbs of direction without the verb of motion, see i. 2. 197, and Abbott, § 41.

145. *Wit, whither wilt?* An expression of not uncommon occurrence, the origin of which is unknown. It appears to have been used to check any one who was talking too fast. Steevens gives instances from Decker's Satiromastix (1602): 'My sweet Wit whither wilt thou, my delicate poetical fury.' And from Heywood's Royal King, 1637 [Works, vi. 18, ed. 1874]:

'Cap. Wit: is the word strange to you, wit?  
Bon. Whither wilt thou?'

150. *You shall never take her without her answer.* Tyrwhitt very appro-

appropriately quotes from Chaucer (*The Merchant's Tale*, 10141-5, ed. Tyrwhitt) the promise of Proserpine to supply May with a ready answer,

'And alle women after for hire sake;  
That though they ben in any gilt ytake,  
With face bold they shul hemselfe excuse,  
And bere hem down that wolden hem accuse,  
For lacke of answer, nor of us shul dien.'

152. *Her husband's occasion*, an occasion against her husband; an opportunity for taking advantage of him. Johnson interprets the clause, 'shall represent her fault as occasioned by her husband.'

155. *lack*, do without.

158. *go your ways*. See i. 2. 191.

163. Rosalind swears, as Hotspur would have said, 'like a comfit maker's wife. "Not you, in good sooth," and "as true as I live," and "as God shall mend me," and "as sure as day."' I Henry IV, iii. 1. 253-255.

166. *pathetical*. Cotgrave explains 'Pathetique' as 'Patheticall, passionate; persuasive, affection-moving.'

174. *let Time try*. Steevens compares Troilus and Cressida, iv. 5. 225:

'And that old common arbitrator, Time,  
Will one day end it.'

175-7. Celia's speech, as Steevens has shown, is taken directly from Lodge's novel (p. 34): 'And I pray you (quoth Aliena) if your robes were off, what mettall are you made of that you are so satyirical against women? is it not a foule bird defiles his own nest?'

175. *misused*, abused. See *Much Ado about Nothing*, ii. 1. 246: 'O, she misused me past the endurance of a block.' And *Taming of the Shrew*, ii. 1. 160:

'With twenty such vile terms,

As had she studied to misuse me so.'

On the other hand, 'abuse' in Shakespeare's time was equivalent to the modern 'misuse.'

180-1. *the bay of Portugal*. In a letter to the Lord Treasurer and Lord High Admiral, Raleigh gives an account of the capture of a ship of Bayonne by his man Captain Floyer in 'the Bay of Portugal' (*Edwards, Life of Raleigh*, ii. 56). This is the only instance in which I have met with the phrase, which is not recognised, so far as I am aware, in maps and treatises on geography. It is, however, I am informed, still used by sailors to denote that portion of the sea off the coast of Portugal from Oporto to the headland of Cintra. The water there is excessively deep, and within a distance of forty miles from the shore it attains a depth of upwards of 1400 fathoms, which in Shakespeare's time would be practically unfathomable.

185. *spleen*, a sudden impulse of passion, whether of love or hatred. So I Henry IV, v. 2. 19:

'A hare-brain'd Hotspur, g<sup>o</sup>vern'd by a spleen!'  
And Venus and Adonis, 907 :

'A thousand spleens bear her a thousand ways.'  
186. *abuses*, deceives. See iii. 5. 78.

188. *go find*. See i. 1. 67.

*Ib.* a shadow, a shady place. So in Venus and Adonis, 191 :

'Ill make a shadow for thee of my hairs.'

### Scene II.

11. *His leather skin and horns to wear*. Steevens quotes from Lodge's novel [p. 57], 'What news, forrester? hast thou wounded some doerc, and lost him in the fall? Care not man for so small a losse; thy fees was but the skinne, the shoulder, and the horns.'

12. In the folios this line and the stage direction are printed as one line :

'Then sing him home, the rest shall beare this burthen.'

Theobald was the first to give 'The rest shall bear this burthen' as a stage direction. Knight regards the whole as a stage direction, and omits it altogether, while Collier and Dyce print it in different type. Mr. Grant White does the same, reading 'They' for 'Then.' Barron Field conjectured,

'Men sing him home, the rest shall bear [This burthen.]'

And Mr. Halliwell (Phillips) prints

'Then sing him home, the rest shall bear—This burthen.'

### Scene III.

2. *here much Orlando*, ironically.

7. *bid*. The first folio has 'did bid.'

17. *as rare as phoenix*, which, according to Seneca (Epist. 42), was born only once in five hundred years. See The Tempest, iii. 3. 23, and Sir T. Browne's Vulgar Errors, B. 3, c. 12 : 'That there is but one Phœnix in the world, which after many hundred years burneth it self, and from the ashes thereof ariseth up another, is a conceit not new or altogether popular, but of great Antiquity.'

*Ib.* *Od's my will*. See iii. 5. 43.

23. *turn'd into*, brought into. Compare, for this sense of 'turn,' Two Gentlemen of Verona, iv. 4. 67 :

'A slave, that still an end turns me to shame.'

The Tempest, i. 2. 64 :

'O, my heart bleeds

To think o' the teen that I have turn'd you to.'

Twelfth Night, ii. 5. 224 : 'It cannot but turn him into a notable contempt.'

Coriolanus, iii. 1. 284 :

'The which shall turn you to no further harm.'

• Venice, the conjectural emendations proposed by Capell 'turn'd so in the extremity of love,' or 'turned (that is, head-turned) in, &c.' are unnecessary.

• 25. *freestone-colour'd*, of the colour of Bath brick, a common article of domestic use.

27. *a huswife's hand*, such as a housemaid would have.

• 34. *drop forth*. See iii. 2. 219.

35. *Ethiope*, black as an Ethiopian. The word is used frequently by Shakespeare, but elsewhere as a substantive. Compare Two Gentlemen of Verona, ii. 6. 26:

'And Silvia—witness Heaven, that made her fair!—

Shows Julia but a swarthy Ethiope.'

37. *heard*. See note on iv. i. 83.

48. *vengeance*, mischief; not revenge.

49. *Meaning me a beast*, meaning that I am a beast.

• 50. *eyne*, a poetical form of the plural, generally used for the sake of the rhyme. But this is not the case in Lucrece, 1229:

'Even so the maid with swelling drops gan wet

Her circled eyne.'

The old English forms are *eizen*, *eien*, or *eyen*; A. S. *éagan*.

53. *aspect*, an astrological term used to denote the favourable or unfavourable appearance of the planets. Compare Troilus and Cressida, i. 3. 92:

'Whose medicinable eye

Corrects the ill aspects of planets evil.'

Lucrece, 14:

'Where mortal stars, as bright as heaven's beauties,

With pure aspects did him peculiar duties.'

• Sonnet, xxvi. 10:

'Till whatsoever star that guides my moving

Points on me graciously with fair aspect.'

The accent is always on the last syllable.

59. *kind*, nature, natural inclination. See Lucrece, 1147:

'And there we will unfold

To creatures stern sad tunes, to change their kinds.'

67. *instrument* is here used in two senses: first as a tool and then as a musical instrument.

69. *snake*, a term of contempt. Malone quotes from Sir John Oldcastle: 'And you, poor snakes, seldom come to a booty.' Again from Lord Cromwell [iii. 3]:

'The poorest snake,

That feeds on lemons, pilchards.'

Compare also Beaumont and Fletcher, The Captain, i. 3:

'But no snakes to poison us

With poverty.'

And The Spanish Curate, iii. 1 :

'That makes you fear'd, forces the snakes to kneel to you.'

74. *fair ones*. Shakespeare seems to have forgotten that Celia was apparently the only woman present. Perhaps we should read 'fair one.'

75. *purlieus*, the skirts or borders of a forest; originally part of the forest itself. A technical term. Reed quotes from Manwood's Treatise on the Forest Laws, c. xx.: 'Purlieu . . . is a certaine territorie of ground adjoyning unto the forest, meared and bounded with immoveable marks, meeres, and boundaries.'

77. *the neighbour bottom*, the neighbouring dell or dale. For 'neighbour' as an adjective see Jeremiah xlix. 18: 'As in the overthrow of Sodom and Gomorrah, and the neighbour cities thereof.' And for 'bottom' see Zechariah, i. 8: 'I saw by night, and behold a man riding upon a red horse, and he stood among the myrtle-trees that were in the bottom.'

85. *favour*, aspect, look; used generally of the face. It is a common thing in some parts of the country to say that a child 'favours' his father when he is like him in the face. Compare Macbeth, i. 5. 73:

'To alter favour ever is to fear.'

And Hamlet, v. 1. 214: 'Let her paint an inch thick, to this favour she must come.'

*Ib. bestows himself*, bears himself, departs himself. See Two Gentlemen of Verona, iii. 1. 87:

'How and which way I may bestow myself

To be regarded in her sun-bright eye.'

86. *a ripe sister*, a grown-up sister. Lettsom conjectured 'right forester'; but the meaning must be that Rosalind, though in male attire and acting the part of a brother, was in her behaviour to Celia more like an elder sister.

92. *napkin*, handkerchief. See v. 2. 25, and Othello, iii. 3. 290, where Emilia says, 'I am glad I have found this napkin.' Iago afterwards asks Othello, iii. 3. 434:

'Have you not sometimes seen a handkerchief

Spotted with strawberries in your wife's hand?'

96. *handkercher*. The spelling of the folios, representing the common pronunciation. In Othello the quarto reads 'handkercher,' the folios 'handkerchief.'

99. *an hour*. Orlando had said 'two hours,' and so Hamner reads.

100. *food*. Staunton reads 'cud.'

*Ib. Sweet and bitter fancy*. Compare Lodge's novel, p. 100: 'Wherin I have noted the variable disposition of fancy, that lyke the polype in colours, so it changeth into sundry humors, being as it should seeme, a combat mixt with disquiet, and a bitter pleasure wrapt in a sweet prejudice, lyke to the synople tree, whose blossomes delight the smell, and whose fruit infects the taste.'

103. *an oak*. The reading of Pope. The folios have 'an old oake.'

113. *with udders all drawn dry*, and therefore fierce with hunger. Compare Lear, iii. 1. 12:

'This night wherein the cub-drawn bear would couch,'  
though sucked dry by her cubs and therefore hungry. Steevens quotes from Arden of Feversham:

'The starven lioness

When she is dry sucked of her eager young.'

116, 117. Douce quotes from Batman vpon Bartholome [xviii. 65, fol. 370], of lions: 'Also their mercie is known by many and oft ensamples: for they spare them that lye on the ground.' See also the quotation from Lodge in the Preface.

121. *render*, report, describe. Compare Cymbeline, iii. 4. 153:

'Report should render him hourly to your ear

As truly as he moves.'

124. *to Orlando*, with regard to Orlando.

130. *hurling*, din, tumult, noise of a conflict. An imitative word. Compare Julius Caesar, ii. 2. 22: 'The noise of battle hurtled in the air.' Cotgrave (Fr. Dict.) gives 'Hurteller. To trample on with the feet.'

134. *do not shame*, am not ashamed. Compare Lucrece, 447:

'And for, poor bird, thou sing'st not in the day,

As shaming any eye should thee behold.'

137. *for*, as regards.

139. *recountments*, narratives.

140. *As*, as for instance. See ii. 1. 6. Oliver gives one of the many questions asked and answered.

150. *Brief*, briefly, in brief. So in Pericles, iii. prol. 39:

'Brief, he must hence depart to Tyre.'

*Ib. recover'd*, restored. Compare The Tempest, ii. 2. 97: 'If all the wine in my bottle will recover him, I will help his ague.'

154. *in his blood*. The first folio has 'this.'

158. *Cousin Ganymede!* Johnson reads 'Cousin—Ganymed!' and explains, 'Celia, in her first fright, forgets Rosalind's character and disguise, and calls out *cous-in*, then recollects herself, and says, *Ganymede*.'

162. *Be of good cheer*. Be cheerful, cheer up! So Antony and Cleopatra, v. 2. 21:

'Be of good cheer,

'You're fall'n into a princely hand, fear nothing.'

Cheer,' from Fr. *chère*, was originally the countenance. See Midsummer Night's Dream, iii. 2. 96: 'pale of cheer.'

164. *I do so*. Rosalind takes Oliver's words in another sense.

*Ib. Ah, sirrah*. Pope altered this to 'Ah, sir,' probably because 'sirrah' is a term used in addressing an inferior. But it occurs more than once in

the same connexion with 'ah,' the speaker apparently half soliloquizing. See Romeo and Juliet, i. 5. 31 :

'Ah, sirrah, this unlook'd-for sport comes well.'

And again, line 128 :

'Ah, sirrah, by my fay, it waxes late.'

In Beaumont and Fletcher are several cases in which it is addressed to women. See Wit at Several Weapons, iii. 1 :

'Ah, sirrah mistress, were you caught i' faith?'

*Ib.* a *body* would think, a person would think, one would think. This indefinite use of 'body' is common enough in Scotch and provincial dialects, and was once more common still. Compare Psalm liii. 1 (Prayer Book Version) : 'The foolish body hath said in his heart.' So in Measure for Measure, iv. 4. 25 : 'an eminent body.' And Merry Wives of Windsor, i. 4. 105 : 'Tis a great chance to come under one body's hand.'

168. *of earnest.* Compare Cymbeline, v. 5. 206 :

'Nay, some marks

Of secret on her person.'

## ACT V.

### Scene I.

3. See iii. 3. 68-73.

10. *It is meat and drink to me, &c.* See Merry Wives of Windsor, i. 1. 306 : 'That's meat and drink to me, now.'

11, 12. *we shall be flouting,* we must have our joke. For 'shall' in this sense compare i. 1. 117. On 'flouting,' see iii. 3. 89.

14. *God ye good even,* that is, God give you good even. It is still further shortened to 'Godgigoden' in Romeo and Juliet, i. 2. 58.

51. *bastinado.* This is the spelling of the folios, and has been adopted in modern times. But Cotgrave (Fr. Dict.) gives, 'Bastonnade: f. A bastonadot; a banging, or beating with a cudgell.' Florio (Ital. Dict.) has, 'Bastónata, a bastonado, or cudgell blow.'

52. *bandy with thee,* contend with thee. 'To bandy' is to take a 'side in a party quarrel, and was also a term used in tennis. See Romeo and Juliet, iii. 1. 92 :

'The prince expressly hath

Forbidden bandying in Verona streets.'

And 1 Henry VI, iv. 1. 190 :

'This factious bandying of their favourites.'

Cotgrave (s.v. Bander) gives the following : 'Iouer à bander et à racler contre. To bandy against, at Tennis : and (by metaphor) to pursue with all insolencie, rigour, extremitie. Se bander contre. To bauld, or oppose himselfe against, with his whole power ; or to ioyne in league with others against.'

*Ib.* *police*. The first folio has "police."

56. *God rest you merry*. This salutation at taking leave occurs in the shorter form in *Romeo and Juliet*, i. 2. 65: "Ye say honestly: rest you merry!" So "rest you fair, good signior," in *Merchant of Venice*, i. 3. 60.

57. *seeks*, perhaps only a misprint of the folios. See note on i. 2. 94.

### Scene II.

3. *persever*. The common spelling of Shakespeare's time, the accent being on the second syllable. See *King John*, ii. 1. 421:

"Persever not, but hear me, mighty kings."

The only exception to the uniformity of this spelling given by Dr. Schmidt in his *Shakespeare Lexicon* is in *Lear*, iii. 5. 23, where the quartos have "persevere," and the folios "persever."

6. *the poverty of her*. Compare *Henry V*, ii. 4. 64:

"The native mightiness and fate of him."

And see Abbott, § 225.

7. *nor her sudden consenting*. "Her" was added by Rowe.

11. *estate*, settle as an estate. So in *The Tempest*, iv. 1. 85:

"And some donation freely to estate

On the blest lovers."

17. *And you, fair sister*. Johnson proposed "And you, and your fair sister," but Oliver enters into Orlando's humour in regarding the apparent Ganyমেদ as Rosalind.

25. *swgon*. The first three folios have "sound"; the fourth "swound." See iii. 5. 17.

*Ib.* *handkercher*. See iv. 3. 96.

27. *I know where you are*, I know what you mean, what you are hinting at. Compare *Lear*, iv. 6. 148 [123, Clar. Press ed.]: "O, ho, are you there with me?"

29. *thrasonical*, boastful; from *Thraso* the boaster in the *Eunuchus* of *Tereus*. It occurs again in *Love's Labour's Lost*, v. 1. 14: "His general behaviour vain, ridiculous, and thrasonical."

*Ib.* Compare *Twelfth Night*, i. 5. 10: "I can tell thee where that saying was born, of "I fear no colours.""

*Ib.* The celebrated despatch of Cæsar to the Senate after his defeat of *Pharnaces* near *Zela* in *Pontus*. See *Cymbeline*, iii. 1. 24:

"A kind of conquest

Cæsar made here; but made not here his brag

Of "Came" and "saw" and "overcame.""

The first folio has "overcome."

35. *incontinent*, immediately. See *Othello*, iv. 3. 12:

"He says he will return incontinent."

*Ib.* *wrath*, ardour or impetuosity.



36. *they will together.* See note on i. 2. 197.

*Ib. clubs cannot part them.* Clubs were the weapons of the London prentices, and the cry of 'Clubs! clubs!' as the readers of *The Fortunes of Nigel* will remember, was the signal for them to join in a street fight, but nominally to separate the combatants. See *Romeo and Juliet*, i. 1. 80:

'Clubs, bills, and partisans! strike! beat them down!'

The stage direction which precedes is 'Enter several of both houses, who join the fray; then enter Citizens, with Clubs.' Compare also *Titus Andronicus*, ii. 1. 37:

'Clubs, clubs! these lovers will not keep the peace.'

Compare also *Henry VIII.*, v. 4. 53: 'I missed the meteor once, and hit that woman; who cried out "Clubs!" when I might see from far some forty truncheoners draw to her succour.'

37. *bid*, invite; *A.S. biddan*. See below, line 64. In the other sense of 'offer' or 'order' it is from *A.S. beóðan*.

38. *nuptial*, wedding. The plural form, which is now the prevailing one, is only used twice by Shakespeare, in *Pericles*, v. 3. 80, and *Othello*, ii. 2. 8. In the latter passage the folios have the singular, while the quartos read 'nuptials.' See *The Tempest*, v. 1. 308.

48. *of good conceit*, of good intelligence or mental capacity. Compare *Lucrece*, 701:

'O, deeper sin than bottomless conceit

Can comprehend in still imagination!'

Shakespeare never uses the word in its modern sense. See *Merchant of Venice*, i. 1. 92.

49. *inasmuch*, inasmuch as.

52. *to grace me*, to get me credit. See i. 1. 134.

54. *three year*. The fourth folio had already 'three years,' or the change would have been made by Pope on the ground that the singular was vulgar. See note on iii. 2. 295.

*Ib. conversed*, been conversant, associated.

55. *damnable*, worthy of condemnation. Compare *Measure for Measure*, iv. 3. 73:

'A creature unprepared unmeet for death;

And to transport him in the mind he is

Were damnable.'

56. *gesture*, carriage, bearing.

*Ib. cries it out*. For this indefinite use of 'it' compare i. 3. 119:

63. *which I tender dearly*. By 5 Elizabeth, ch. 16, 'An Act agaynst Conjuracions, Inchantmentes, and Witchcraftes,' it was enacted that all persons using witchcraft etc. whereby death ensued should be put to death without benefit of clergy. If the object of the witchcraft were to cause bodily harm the punishment was for the first offence one year's imprisonment

and pillory; and for the second, death. To use witchcraft for the purpose of discovering treasure or to provoke unlawful love was an offence punishable upon the first conviction with a year's imprisonment and pillory, and upon the second with imprisonment for life and forfeiture of goods. This Act was repealed by another, 1 James I, c. 12, which was even more severe. By this any one invoking or consulting with evil spirits and practising witchcraft was to be put to death; and for attempting by means of conjurations to discover hidden treasure or to procure unlawful love the punishment was one year's imprisonment and pillory for the first offence, and for the second, death.

87, 89. *observance*, respect. In one or other of these passages 'observance' occurs in place of another word. Most of those who have made conjectures have rightly regarded the second occurrence of the word as an error, for on the first occasion it is appropriately associated with 'adoration' and 'duty.' To 'observe' any one, in the language of Shakespeare's time, was to treat him with consideration and respect. Thus in Mark vi. 20 it is said of John the Baptist that 'Herod feared John, knowing that he was a just man and an holy, and observed him,' where Tyndale has 'gave him reverence.' Compare Timon of Athens, iv. 3. 212:

'Hinge thy knec,

And let his very breath, whom thou'lt observe,  
Blow off thy cap.'

In line 87 Dyce reads 'obedience.' In line 89 the following have been proposed, 'obeisance,' 'obedience,' 'perseverance,' 'endurance,' 'deservance,' and 'devotion.' Of these 'perséverance' and 'endurance' are better than the rest, but not entirely satisfactory.

94. *to love you*. We should now say 'for loving you.' Compare Taming of the Shrew, iii. 2. 27: 'I cannot blame thee now to weep.' See Abbott, § 356.

97. *Why do you speak too*. Rowe altered this to 'Who do you speak to'; but the change is not absolutely necessary, for Orlando's reply fits the question well enough.

109, 101. *like the howling of Irish wolves*, dismal and monotonous. Malone has pointed out that this is adapted from Lodge's novel (p. 110): 'I tell thee, Montanus, in courting Phœbe, thou barkest with the wolves of Syria against the moone.' In Ireland wolves existed as late as the beginning of the last century. Spenser, in his View of the Present State of Ireland (Globe ed.), p. 634, mentions some of the Irish superstitions connected with the wolf: 'Also the Scythians sayd, that they were once every yeare turned into wolves, and soe is it written of the Irish: though Mr. Camden in a better sence doth suppose it was a disease, called Lycanthropia, soe named of the wolfe. And yet some of the Irish doe use to make the wolfe theyr gossip.'

## Scene III.

4. *dishonest*, ~~un~~virtuous or immodest. See i. 2. 35, iii. 3. 21. In 'the character of the persons' prefixed to Ben Jonson's *Every Man out of his Humour*, Fallace, the citizen's wife, is described: 'She dotes as perfectly upon the courtier, as her husband does upon her, and only wants the face to be dishonest.'

16. 'to be a woman of the world, that is, to be married. Compare what Beatrice says in *Much Ado about Nothing*, ii. 1. 331, 'Thus goes every one to the world but I, and I am sunburnt: I may sit in a corner and cry heigh-ho for a husband!' Again, *All's Well that Ends Well*, i. 3. 20: 'If I may have your ladyship's good will to go to the world, Isbel the woman and I will do as we may.'

10. *Shall we clap into 't roundly*, shall we set about it directly? Compare *Measure for Measure*, iv. 3. 43: 'Truly, sir, I would desire you to clap into your prayers; for, look you, the warrant's come.' And *Much Ado about Nothing*, iii. 4. 44: 'Clap's into "Light o' Love," that goes without a burden.' For 'roundly' in the sense of directly, without hesitation, see *Troilus and Cressida*, iii. 2. 161:

'Perchance, my lord, I show more craft than love;  
And fell so roundly to a large confession,  
To angle for your thoughts.'

11, 12. *the only prologues to a bad voice*. Another instance of the transposition of 'only.' Compare i. 2. 174, and *Much Ado about Nothing*, iv. 1. 323: 'Men are only turned into tongue.' Again, *Sidney's Arcadia*, lib. 2, p. 110 (ed. 1598): 'Gynecia, who with the onely bruise of the fall, had her shoulder put of ioynt.'

15-32. The arrangement of verses in the song is that which is found in a MS. in the Advocates' Library, Edinburgh, reprinted by Mr. Chappell in his *Popular Music of the Olden Time*, p. 204. In the folios the last stanza is printed as the second.

16. *With a hey, and a ho, and a hey nonino*. In the preface to his *Ghostly Psalms*, Coverdale (Remains, p. 537, Parker Soc.) refers to these meaningless burdens of songs. 'And if women, sitting at their rocks, or spinning at the wheels, had none other songs to pass their time withal, than such as Moses' sister, Glehana's [Elkanah's] wife, Debora, and Mary the mother of Christ, have sung before them, they should be better occupied than with *hey nony nony, hey trolly loly*, and such like phantasies.'

18. *the only pretty ring time*. So the Edinburgh MS. The folios have 'rank' for 'ring.'

33, 34. *no great matter in the ditty*, no great sense or meaning in the words of the song. For 'matter' see ii. 1. 68. Bacon, *Essay xxxvii*. p. 156 (ed. Wright), says of 'acting in song' that we should have 'the ditty high and tragicall.'

34. *untuneable*. Theobald, forgetting that Touchstone is the speaker, changed this to 'untimeable.' The page misunderstands him in order to give him an opening for another joke.

Scene IV.

4. *As those that fear they hope, and know they fear*, who are so diffident that they even hope fearfully, and are only certain that they fear. Various conjectures without sufficient reason have been made for the emendation of the text.

5. *whiles*, while. See ii. 7. 128.

*Ib. compact*, with the accent on the last syllable, as in Hamlet, i. 1. 86 and elsewhere in Shakespeare except 1 Henry VI, v. 4. 163. See the note on the passage in Hamlet (Clar. Press ed.).

25. *To make these doubts all even*. Steevens quotes from Measure for Measure, iii. 1. 41:

'Yet death we fear,

That makes these odds all even.'

25. *lively*, lifelike. So in Timon of Athens, i. 1. 38, 'Livelier than life.'

*Ib. touches*, traits. See iii. 2. 141.

*Ib. favour*. See iv. 3. 85. As Orlando does not recognise Rosalind in her disguise it is not surprising that her father fails to do so. But his curiosity is excited, and the enquiries which must certainly have followed upon Orlando's speech are checked by the entry of Touchstone and Audrey.

35. *another flood toward*, that is, at hand or coming on. Compare Lear, ii. 1. 11: 'Have you heard of no likely wars toward, 'twixt the Dukes of Cornwall and Albany?' So 'towards' is used in the same sense in Romeo and Juliet, i. 5. 124: 'We have a trifling foolish banquet towards.'

36, 37. Warburton thought the reading 'very strange beasts' wrong, and that his proposed change to 'unclean beasts' made it highly humorous. No one but Hanmer seems to have been of the same opinion.

39. *Good my lord*. See i. 2. 1.

39, 40. *the motley-minded gentleman*. See ii. 7. 12 &c.

42. *let him put me to my purgation*, let him give me an opportunity of proving the truth of what I have said. See i. 3. 50. The phrase is used in a double sense in Hamlet, iii. 2. 318.

34. *a measure*, a stately dance, suited to the court. Compare Much Ado about Nothing, ii. 1. 80: 'The wedding mannerly modest, as a measure, full of state and ancientry.' Autolycus in the Winter's Tale (iv. 4. 757), who has some points of resemblance to Touchstone, says to the Shepherd, 'Hath not my gait in it the measure of the court!' See also in Venus and Adonis, 1148, Venus prophesies of love,

'It shall be sparing and too full of riot,

Teaching decrepit age to tread the measures.'

45. *like*, been likely. Compare *Much Ado about Nothing*, v. 1. 115: 'We had like to have had our two noses snapped off with two old men without teeth.'

47. *taken up*, made up. Compare *Twelfth Night*, iii. 4. 320: 'I have his horse to take up the quarrel.' And *Othello*, i. 3. 173:

'Good Brabantio,

Take up this mangled matter at the best.'

52. *God 'ild you*. See iii. 3. 61.

*Ib.* *I desire you of the like*. Compare *Midsummer Night's Dream*, iii. 1. 185: 'I shall desire you of more acquaintance, good Master Cobweb.'

53. *copulatives*, who desire to be joined in marriage. For the force of the termination '-ive' in Shakespeare see note on iii. 2. 10.

54. *blood*, passion. See *Hamlet*, iii. 2. 74:

'And blest are those

Whose blood and judgement are so well commingled,

That they are not a pipe for fortune's finger

To sound what stop she please.'

55. *ill-favoured*, ill-looking, ugly. See i. 2. 36.

57. *honesty*. See i. 2. 35, iii. 3. 25.

58. *as your pearl in your foul oyster*. For this colloquial use of the pronoun compare iii. 4. 10, and Antony and Cleopatra, ii. 7. 29, 30: 'Your serpent of Egypt is bred now of your mud by the operation of your sun: so is your crocodile.'

59. *swift*, quick-witted. See iii. 2. 257, and compare *Much Ado about Nothing*, iii. 1. 89:

'Having so swift and excellent a wit.'

*Ib.* *sententious*, full of pithy sayings. So in *Love's Labour's Lost*, v. 3: 'Your reasons at dinner have been sharp and sententious.'

60. *the fool's bolt*, which, according to the proverb, is soon shot. See *Henry V*, iii. 7. 132.

60, 61. *such dulcet diseases*. Those who wish to make sense of Touchstone's nonsense would read 'discourses,' or 'phrases,' or 'discords,' instead of 'diseases.' But the clown only shares the fate of those, even in modern times, who use fine phrases without understanding them, and 'for a tricky word defy the matter.'

64. *seven times removed*, reckoning backwards from the lie direct.

65. *more seeming*, more seemingly, more becomingly.

*Ib.* *dislike*, express dislike of. Warburton quotes from Beaumont and Fletcher, *The Queen of Corinth*, iv. 1:

'Has he familiarly

Disliked your yellow starch, or said your doublet

Was not exactly frenchified? or that, that report

In fair terms was untrue? or drawn your sword,

Cried 'twas ill-mounted? has he given the lie

In circle, or oblique, or semi-circle,

Or direct parallel? you must challenge him.'

70. *quip*, a smart jest. Cotgrave (Fr. Dict.) explains 'Sobriquet' as 'A surname; also, a nickname, or byword; and, a quip or cut given, a mocke or flout bestowed, a iest broken on a man.' Milton has preserved the word in *L'Allegro*, 27:

'Quips and cranks and Wanton wiles.'

Baret (*Alvearie*, ed. 1580) gives: 'merrie Quipps, or tauntes wittily spoken. Dictoria.' Another form of the word is 'quib,' which is found in Coles' Dictionary, and in Webster's one volume edition is given on the authority of Tennyson in a quotation from *The Death of the Old Year*, l. 29. I have however been unable to find it in any English edition.

71. *disabled*, disparaged. See iv. 1. 30.

74. *lied*. Capell's reading. The folios have 'lie.'

75. *countercheck*, a rebuff, check. The figure is from the game of chess; as in King John, ii. 1. 224:

'Who painfully with much expedient march

Have brought a countercheck before your gates.'

83. *we quarrel in print, by the book*. The particular book which Shakespeare seems to have had in view was a treatise by Vincentio Saviolo printed in 1595, to which Warburton was the first to direct attention. The full title is 'Vincentio Saviolo his Practise. In two Bookes. The first intreating of the vse of the Rapier and Dagger. The second, of Honor and honorable Quarrels.' In the second book is contained, 'A Discourse most necessarie for all Gentlemen that haue in regarde their honors touching the giuing and receiuing of the Lie, wherevpon the Duello & the Combats in diuers sortes doth insue, & many other inconueniencies, for lack only of the true knowledge of honor, and the contrarie: & the right vnderstanding of wordes, which heere is plainly set downe, beginning thus.' The subject is treated under the following heads: 'Of the manner and diuersitie of Lics.' 'Of Lies certaine.' 'Of conditionall Lyes.' 'Of the Lye in generall.' 'Of the Lye in particular.' 'Of foolish Lyes.' The chapter 'Of conditionall Lyes,' which appears to correspond to Touchstone's Lie circumstantial, begins thus: 'Conditionall lyes be such as are giuen conditionally: as if a man should saie or write these woordes. If thou hast saide that I haue offered my Lord abuse, thou lyes: or if thou saiest so heerafter, thou shalt lye. And as often as thou hast or shalt so say, so oft do I and will I say that thou doest lye. Of these kinde of lyes giuen in this manner, often arise much contention in words, and diuers intricate worthy battailes, multiplying wordes vpon wordes whereof no sure conclusion can arise.' The author warns his readers, 'by all meanes possible to shunne all conditionall lyes, neuer geuing anie other but certayne Lyes: the which in like manner they ought to haue great regarde, that they giue them not, vnlesse they be by some sure means infallibly assured, that they giue them rightly, to the ende

that the parties vnto whome they be giuen, may be forced without  
Ifs and Ands, either to deny or iustifie, that which they haue spoken.'

84. *books for good manners*, like 'the card or calendar of gentry' which Hamlet (v. 2. 114) compares Osric, evidently in allusion to the title of some such book. Mr. Halliwell (Phillipps) quotes one by R. Wharinton translated from Erasmus, *De Civilitate Morum Puerilium*, and "printed 1554: 'A lytle Booke of Good Maners for Chyldren with interpretation in the vulgare Englysshe tongue.' Overbury in his Characters says of 'A Gentleman,' 'He hath read the Booke of good manners, and by this each of his limbs may read it.'

94. *sworn brothers*, made themselves sworn brothers, like two friends took an oath to share each other's fortunes. See note on Richard II, 20 (Clar. Press ed.):

'I am sworn brother, sweet,  
To grim Necessity, and he and I  
Will keep a league till death.'

And again, Henry V, ii. 1. 13: 'I will bestow a breakfast to make you friends; and we'll be all three sworn brothers to France.' Also 2 Henry IV, iii. 2. 345.

98. *a stalking-horse* was either a real horse or the figure of a horse, used by sportsmen to get near their game. Steevens, in his note on Much Ado about Nothing, ii. 3. 95 ('Stalk on, stalk on; the fowl sits'), quotes from Dryden's Polyolbion, xxv. 141:

'One underneath his horse to get a shoot doth stalk.'

In Strutt's Sports and Pastimes, i. 2. § 15, it is more fully described. 'The Stalking Horse, originally, was a horse trained for the purpose and covered with trappings, so as to conceal the sportsman from the game he intended to shoot at. It was particularly useful to the archer, by affording him an opportunity of approaching the birds unseen by them, so near that his arrows might easily reach them; but as this method was frequently inconvenient, and often impracticable, the fowler had recourse to art, and caused a canvas figure to be stuffed, and painted like a horse grazing, but sufficiently light, that it might be moved at pleasure with one hand.'

99. *presentation*, semblance. Compare Richard III, iv. 4. 84: "

'I call'd thee then poor shadow, painted queen,  
The presentation of but what I was.'

For 'present' in the sense of 'represent, play the part of,' see Love's Labour's Lost, v. 2. 537: 'He presents Hector of Troy.'

*Ib.* The scene with Hymen is a kind of pageant contrived by Rosalind to appear as if wrought by enchantment. It was accompanied by still or soft music, like the similar scene in The Tempest.

102. *Atone together*, are reconciled or made one. As in Coriolanus, iv. 6. 72

'He and Aufidius can no more atone  
Than violentest contrariety.'

Shakespeare uses the word in a transitive sense. Compare Richard II, i. 1. 202 :

'Since we cannot atone you, we shall see

Justice design the victor's chivalry.'

The word is probably not much older than Shakespeare's time. The verb 'atone' does not occur in the Authorised Version; but we have there in Acts vii. 26, 2 Macc. i. 5, the phrases 'to set at one' in the sense of 'to reconcile,' and 'to be at one' in the sense of 'to be reconciled,' from which both are derived. Chaucer (Clerk's Tale, line 8313) has 'to bynge at oon.' The substantive 'atonement' is found earlier than the verb 'atone'; and the latter appears to have been formed from 'at one,' regarded as an adverbial phrase, in the same way as verbs are formed from the adverbs 'further,' 'forward,' etc. The spelling of the folios is 'Attone,' which has given occasion to the conjectural emendation 'ittune.'

105. *hither*. The rhyme is more perfect in the first folio, which spells this 'hether.'

106. *her hand*. The reading of the third and fourth folios. The others have 'his hand.'

107. Compare Love's Labour's Lost, v. 2. 826 :

'Hence ever then my heart is in thy breast.'

III. For 'sight' in Orlando's speech Johnson proposed to read 'shape,' in consequence of Phebe's answer: 'If sight and shape be true.' But Rosalind's woman's shape was more fatal to Phebe's hopes than the mere fact of her identity, whereas her identity was everything to Orlando.

117. *bar*, prohibit. So in Lear, v. 3. 85 :

'For your claim, fair sister,

I bar it in the interest of my wife.'

122. *If truth holds true contents*, if there be any truth in truth. This appears to be the only sense of which the poor phrase is capable.

123. The six following lines are addressed to the four couples, and are easily distributed.

125. *accord*, agree, consent. So in Two Gentlemen of Verona, i. 3. 90 :  
'My heart accords thereto.'

127. *sure*, closely united as in marriage. Compare Merry Wives of Windsor, v. 5. 237 :

'The truth is, she and I, long since contracted,

Are now so sure that nothing can dissolve us.'

142. *my fancy*. See iii. 2. 334.

*Ib. doth combine*, or bind. Compare Measure for Measure, iv. 3. 149 :

'I am combined by a sacred vow.'

*Ib. Enter Jaques de Boys*. The folios have 'Enter Second Brother.' Shakespeare, in elaborating the character of the melancholy Jaques, appears to have forgotten that he had already appropriated the name to Orlando's second brother.



148. *Address'd*, equipped, prepared. \*Compare 2 Henry IV, iv. 4.  
'Our navy is address'd, our power collected.'

*Ib.* *power*, force; used of an army, as in Macbeth, iv. 3. 236:

'Come, go we to the king; our power is ready.'

149. *In his own conduct*, under his own guidance, led by himself. Compare Tróilus and Cressida, ii. 2. 63:

'I take to-day a wife, and my election

Is led on in the conduct of my will.'

152. *religious*. See iii. 2. 318.

153. *question*. See iii. 4. 31.

*Ib.* *was converted*. For the omission of the nominative see I. I, and Abbott, § 400.

156. *all their lands restored*. This may be grammatically explained either by regarding it as a continuation of the sentence in line 153 'was converted,' the intervening line being parenthetical; or by supposing an ellipsis of 'were,' 'all their lands were restored' (see i. 1. 11, and the passage from Antony and Cleopatra quoted below in note on line 164): or, which seems best, as an independent participial clause, 'all their lands being restored.'

158. *engage*, pledge. Compare Othello, iv. 3. 462: 'I here engage my words.' Cotgrave (Fr. Dict.) has 'Engager. To pawne, impledge, ingage, to lay to pawne, or to pledge.'

159. *offer'st fairly*, contributest fairly, makest a handsome present:

160. *to the other*, that is, Orlando, by his marriage with Rosalind

164. *after*, afterwards. See The Tempest, ii. 2. 10:

'Sometime like apes that mow and chatter at me

And after bite me.'

*Ib.* *every*, every one. So 'any' for 'any one' in i. 2. 127. Compare Antony and Cleopatra, i. 2. 38:

'If every of your wishes had a womb,

And fertile every wish, a million.'

And Bacon, Essay xv. p. 56 (ed. Wright): 'For the Motions of the greatest persons, in a Government, ought to be, as the Motions of the Planets, vnder *Primum Mobile*; (according to the old Opinion :) which is, That Every of them, is carried swiftly, by the Highest Motion, and softly in their owne Motion.'

165. *shrewd*, bad, evil. In the Promptorium Parvulorum. we find 'Schrewe. *Pravus*. Schrewyd. *Pravatus*, *depravatus*.' To 'shrewe' in Chaucer is to wish a person evil: as in The Wife of Bath's Tale (line 6644, ed. Tyrwhitt):

'Nay than, quod she, I shrewe us bothe two.'

In the earlier Wicliffite Version of Genesis xxxix. 8, the Latin 'Qui nequam quam acquiescens operi nefario' is rendered 'the which not assentyng to the shrewid dede.' In modern usage the word has a limited but improved meaning. A shrew is a scold, one with a sharp tongue, or who in Eliza-

English was 'curst'; and 'shrewd' passing through the sense of sharp of tongue, censorious, has come to signify sharp or keen-witted.

171. *measures*. See above, line 43.

172. *by your patience*, by your leave, with your permission. See The Tempest, iii. 3. 3:

'By your patience,

I needs must rest me.'

And Lear, v. 3. 59:

'Sir, by your patience,

I hold you but a subject of this war,

Not as a brother.'

174. *pompous*, attended with pomp and ceremony. Compare Richard II, I, 250:

'For I have given here my soul's consent

To undeck the pompous body of a king.'

The word has now come to be chiefly if not entirely used in the sense of ostentatious.

176. *To him will I*. See i. 2. 197.

*Ib. convertites*, converts. Compare King John, v. I. 19:

'But since you are a gentle convertite,

My tongue shall hush again this storm of war.'

And Lucrece, 743:

'He thence departs a heavy convertite.'

Gotgrave (Fr. Dict.) thus defines 'Converts': 'A convertite; one that hath turned to the Faith; or is woen unto religious profession; or hath abandoned a loose to follow a godlie, a vicious to lead a vertuous, life.'

177. *matter*. See ii. I. 68.

178. *bequeath*, loosely used in the sense of 'leave,' as above, line 155. Properly, like the A. S. *becwæþan*, it signifies only to give by will, and is applied to personal property. This passage is not quoted by those who insist upon Shakespeare's intimate technical knowledge of law.

179. *deserves*. The singular verb often follows two substantives which represent one idea. See Abbott, § 336.

### Epilogue.

3. *good wine needs no bush*. An ivy bush or garland was formerly the sign of a vintner. Steevens quotes from Gascoigne's Glass of Government, 1575:

'Now a days the good wyne needeth none ivye garland.'

See also Florio, Second Frutes, p. 185: 'Womens beauty . . . is like unto an Iuy bush, that cals men to the taurn, but hangs itself without to winde and wether.' In many places to this day a bush is the sign of an inn.

Gotgrave (Fr. Dict.) has 'Bouchon: m. A stopple; also, a wisp of strawe, &c., also, the bush of a taurne, or alehouse.' Compare also Chaucer's description of the Sompnour (Prologue, lines 668, 9, ed. Tyrwhitt):

'A gerlond hadde he sette upon his hede,  
As gret as it were for an alestake.'

7. *insinuate with you*, ingratiate myself with you. So Venus and Adonis 1012:

'With Death she humbly doth insinuate.'

8. *furnished*. See iii. 2. 227.

11. *as please you*. 'Please' is here the subjunctive, as in Much. Ado about Nothing, ii. 1. 56: 'Yes, faith, it is my cousin's duty to make curtsy and say, "Father, as it please you."'

14, 15. *If I were a woman*. It was not till after the Restoration that women's parts in plays were regularly taken by women. Compare Coriolanus, ii. 2. 100:

'In that day's feats,  
When he might act the woman in the scene,  
He proved best man i' the field.'

Pepys in his Diary has several allusions to this. The following quotations are from the new edition by Mr. Bright.

August 18th, 1660. 'Captain Ferrers took me and Crud to see the Cockpitt play, the first that I have had time to see since my coming from sea, "The Loyall Subject," where one Kinaston, a boy, acted the Duke's sister, but made the loveliest lady that ever I saw in my life' (i. 177, 178).

January 3, 1660. 'To the Theatre, where was acted "Beggar's Bush," it being very well done; and here the first time that ever I saw women come upon the stage' (i. 328).

January 8, 1660/1. 'After dinner I took my Lord Hinchinbroke and Mr. Sidney to the Theatre, and shewed them "The Widdow," an indifferent good play, but wronged by the women being too seek in their parts' (i. 240).

Feb. 12, 1660/1. 'By water to Salisbury Court play-house, where not liking to sit, we went out again, and by coach to the Theatre, and there saw "The Scornfull Lady," now done by a woman, which makes the play appear much better than ever it did to me' (i. 259).

16. *liked*, pleased. So in Two Gentlemen of Verona, iv. 2. 56: 'The music likes you not.'

17. *defied*, distrusted, disliked. Pepys, with all his good tries, was of a jealous complexion. At dinner at Sir W. Pen's he meets 'Major Holmes, who,' says he, 'I perceive would fain get to be free and friends with my wife, but I shall prevent it, and she herself hath also a defiance against him.' (i. 397.)

## ADDENDA.

- I. 3. 30. *By this kind of chase*, by following this course of argument.
- II. 1. 24. *Add to note*—Perhaps however ‘forked’ was used loosely and as equivalent to ‘barbed.’ For instance Cotgrave has, ‘Dard barbillonné. A dart that hath a forked, or barbed, head.’ See also s. v. *Oreille*, *Rallion*.
- II. 3. 22. *Compliment*. Compare Chapinau, *An humerous dayes mirth*, (Works, i. 53): ‘So long as the complements of a gentleman last, he is your complete ape.’
- II. 7. 39. *Add to note*, and Lyly’s *Euphues* (ed. Arber), p. 44: ‘Or if your wise brain have forgot it, you haue learned much, and profited nothing.’
- III. 2. 131, &c. *Add reference* to *Love’s Labour’s Lost*, iv. 3. 234, 5.
- III. 2. 188, &c. *Add reference* to *Love’s Labour’s Lost*, v. 2. 529.
- III. 2. 255. Burton in his *Anatomy of Melancholy* (Part 2. Sect. 3. Mem. 7), under the head of remedies against discontents, after quoting a number of consolatory maxims, says, ‘Look for more in Isocrates, Seneca, Plutarch, Epictetus, &c., and for defect, consult with cheese-trenchers and painted cloths.’
- III. 2. 374. *effeminate*, womanish; and hence, fanciful, capricious.
- III. 3. 65. Palsgrave (*Lesclairissement de la Langue Francoyse*) has, ‘Oxebowe that gothe about his necke—collier de beuf.’
- III. 4. 39. For the ironical use of ‘noble’ see Cotgrave (*Fr. Dict.*) s. v. *Chien*, ‘Chien-dent, Couch-grasse, Quich-grasse, Dogs-grasse; also, a noble sinker.’
- III. 5. 60. *Cry the man mercy*, beg his pardon.
- IV. 3. 133. *contrive*, plot. Compare *Midsummer Night’s Dream*, iii. 2. 196.
- V. 4. 162. *atone*. I have since found the verb in Sir Beves of Hamtoun, l. 3334 (Maitland Club ed.):  
‘So thai atonde with oute sake.’
- V. 4. 178. *bequeath*. In Robert of Gloucester’s *Chronicle*, 6424, it is applied to land, and it may be that the modern usage was not settled in Shakespeare’s time.  
‘& sede biuore all þe court þat king edmond biueþ.  
Is knedom & al is lond þat king knout biuore is dep.’













